Twentieth-Century American Art

Highlights of the Permanent Collection of the Whitney Museum of American Art

Digitized by the Internet Archive
in 2013

http://archive.org/details/twentiethce00whit

Twentieth-Century American Art:

Highlights of the Permanent Collection of the Whitney Museum of American Art

Patterson Sims

Whitney Museum of American Art, New York

Exhibition Itinerary

Robert Hull Fleming Museum, University of Vermont, Burlington
March 25–May 22, 1988

Hunter Museum of Art, Chattanooga, Tennessee
June 12–August 7, 1988

Phoenix Art Museum, Arizona
August 26–October 2, 1988

This exhibition and catalogue are sponsored by the National Committee of the Whitney Museum of American Art.

Design: Katy Homans
Typesetting: Trufont Typographers, Inc.
Printing: Rembrandt Press, Inc.

Photograph Credits:
All photographs are by Geoffrey Clements with the exception of Oscar Bluemner, *Space Motive, a New Jersey Valley*, by Sheldan C. Collins; Gaston Lachaise, *Dolphin Fountain*, Elie Nadelman, *Sur la Plage*, and John Storrs, *Forms in Space*, by Jerry L. Thompson; Roy Lichtenstein, *Still Life with Crystal Bowl*, by Eric Pollitzer, Frank Stella, *Gran Cairo* (cover) by Sandak Inc.

Front cover: Frank Stella, *Gran Cairo*, 1962
Back cover: Oscar Bluemner, *Space Motive, a New Jersey Valley*, c. 1917–18

Copyright © 1988
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

In January 1930, Gertrude Vanderbilt Whitney (1877–1942), a philanthropic fifty-two-year-old art collector, sculptor, and writer, announced her intention to open a "museum devoted exclusively to American art." Since 1907 she had been collecting work by contemporary American artists. Starting in 1914, regular solo and group exhibitions of American artists were held at Mrs. Whitney's studio in MacDougal Alley in Greenwich Village, then at annexes nearby, under the auspices of the Society of Friends of Young Artists (1915–18), the Whitney Studio Club (1918–28), and the Whitney Studio Galleries (1928–30). Funded by Mrs. Whitney, these organizations became active social centers, and created exhibitions for travel around the United States and Europe. These exhibitions led to the purchase, by Mrs. Whitney and a few others, of many works from artist-members. The Studio Club was enlivened by regular sketching sessions with a model, a billiard table, many parties, and a stream of one-artist and imaginative thematic exhibitions.

By the late 1920s, Mrs. Whitney's collection of contemporary American art—paintings, sculptures, drawings, and prints—had grown to five hundred works. Encouraged by the writer-educator Forbes Watson and by Juliana Force, her assistant and friend, Mrs. Whitney's efforts to support living American artists culminated in January 1930 with the founding of the Whitney Museum of American Art. By the time the Museum opened in 1931, her private holdings had grown to six hundred works. Yet Mrs. Whitney was always conscious that the now public collection was incomplete and "that [it] would grow as we grow." But the manner of this growth, as Mrs. Whitney perceived it, would be an inversion of standard museum practice. "Ever since museums were invented," she declared, "contemporary liberal artists have had difficulty 'crashing the gate.' Museums have had the habit of waiting until a painter or sculptor had acquired a certain official recognition before they would accept his work within their sacred portals. Exactly the contrary practice will be carried out by the Whitney."

Mrs. Whitney's "contrary practice" was carried out by Juliana R. Force, the Museum's dynamic first director (1931–48). The first members of the curatorial staff were trained as artists, and included Hermon More and Lloyd Goodrich, who later served as directors (More from 1948 to 1958; Goodrich from 1958 to 1966). Until 1942, the Museum routinely bought works shortly after they were made, often from among those exhibited in its broadly based annual contemporary surveys, with funds directly provided by Mrs. Whitney. Little effort was made, however, to acquire earlier twentieth-century masterworks. Moreover, a notable bias toward realist painting prevailed in Mrs. Whitney's purchases, with the result that many abstract artists were not represented in the collection.

Juliana Force died in 1948, six years after Mrs. Whitney. The deaths of these two strong and independent women, who together had established the character of the Whitney Museum,

concluded the first period of the Museum's history. Mrs. Whitney, along with a few family members and friends, had been the sole source of funding for the Museum. In 1949 the Museum accepted its first work from outside the Whitney family—Ben Shahn's *The Passion of Sacco and Vanzetti*, given in honor of Mrs. Force by Milton and Edith Lowenthal. This donation began a steady and essential flow of gifts of works of art and, later, of funds to buy them, from individuals, corporations, foundations, and the National Endowment for the Arts. In 1949 it was also decided to deaccession the Museum's small holdings of pre-1900 works and to move the Museum from its original home on West 8th Street to larger quarters on West 54th Street. The construction of this second building, on land donated by The Museum of Modern Art, was entirely funded from Mrs. Whitney's bequest to her three children. By 1954, when the new quarters opened, the number of paintings and sculptures alone totaled 620—that is, about the same number of works in all media owned by the Museum when it opened in 1931. Until 1961, the small Board of Trustees remained dominated by members of Mrs. Whitney's family and their close associates.

In the early 1950s, the Museum's funds had to be expended on operating costs, and both the exhibition schedule and acquisitions budget were cut dramatically. But in 1956, the founding of the Friends of the Whitney Museum of American Art opened a new era of public support and funding. This group of leading collectors and advocates of twentieth-century American art organized shows and special events, subsidized catalogues, issued the Museum's first annual *Bulletins* and, most important, contributed money for Permanent Collection acquisitions. Working closely with the curatorial staff, the Friends played a central role in the purchase of artworks through 1970. They also made a significant contribution to the cost of the Whitney Museum's present facility on Madison Avenue and 75th Street.

The opening of the Marcel Breuer structure in 1966 coincided with another set of institutional developments. Under the aegis of Director John I. H. Baur, the Museum solicited gifts of nineteenth-century American art and resumed acquisitions of such art on a limited basis. The following year a special advisory group, the Historic Art Associates, was established, and remained active until 1976. An associate curator for eighteenth- and nineteenth-century art was appointed in 1972. However, during the past ten years, the Museum has followed the recommendation of a Planning Committee report, approved by the Trustees in 1978, and ceased to acquire works dating before 1900. In 1980, selective deaccessioning of these small holdings began, with all funds from such deaccessions used for the purchase of twentieth-century American art.

For the past decade, the Museum has been forming a comprehensive and representative collection of twentieth-century American art. Since 1974, under the leadership of Director Tom Armstrong, greater attention has been concentrated on the Permanent Collection,

which had been enormously enriched in the 1960s by Howard and Jean Lipman's gift of sculpture and Josephine Hopper's bequest of Edward Hopper's artistic estate. During the 1970s, the Museum received the bequest of Trustee Lawrence H. Bloedel and a large group of works by Reginald Marsh. In 1974, a Planning Committee, appointed by the Board of Trustees, began to review the Museum's policies and programs and to consider its future direction. The Committee's primary recommendation was that the Museum must focus on the exhibition, research, and interpretation of the Permanent Collection. A number of steps have been taken to implement that recommendation. In 1976, the first full-time curator of the collection was hired and, subsequently, an adjunct curator of drawings and an adviser on prints. The need for better conservation, cataloguing, and outside storage was recognized and achieved. A wide variety of exhibitions drawn from the Permanent Collection was organized for presentation in museums throughout the United States, Europe, Asia, and Australia.

Since October 1981, two chronological and thematic arrangements of outstanding works from the Permanent Collection have been installed on the third floor, the first long-term installations of the collection in the history of the Museum. More recently, two year-long installations of highlights from the collection have been presented at the Whitney Museum of American Art at Equitable Center. Paintings and sculptures from the Permanent Collection have played a continuous and central role in the exhibition programs at the Museum's other branches as well—the Whitney Museum of American Art at Philip Morris in midtown Manhattan and the Whitney Museum of American Art, Fairfield County, in the headquarters of Champion International in Stamford, Connecticut. A fourth branch opens in Lower Manhattan in 1988 with an exhibition of works from the Permanent Collection. Numerous publications and educational activities centered on the Permanent Collection have also been organized. Lecture series on works in the collection are presented on an ongoing basis; free docent tours of the installations are presented daily to the public at the Museum and its branches. Fully illustrated books highlighting the outstanding paintings and sculptures and, more recently, the drawings in the Permanent Collection were published in 1985 and 1987.

This expanded program and collection requires expanded physical facilities. Michael Graves' imaginative and much-needed addition to Marcel Breuer's building, now in process, has as its primary function the display of the Permanent Collection. These efforts have been enhanced by growing annual attendance at the Museum and its branches, which now have over 725,000 visitors annually.

The Museum's facilities and programs make use of what is now the most definitive collection of twentieth-century American art in the world, numbering nearly 2,500 paintings

and sculptures and more than 6,400 works on paper, many of them acquired through the advice and generosity of acquisition committees. The Painting and Sculpture Committee was formed in 1968 as an outgrowth of the Friends; separate committees were later established for prints (1969–75 and again in 1983) and drawings (1976). With membership consisting of collectors and Trustees, and guided by Trustees, these committees directly provide funding and make acquisition judgments concerning work brought to their attention and discussed by members of the curatorial staff and the Director. Additional funds are raised from individuals, corporations, and foundations to realize the Museum's increasingly ambitious acquisition program, which now not only supports contemporary artists, but also emphasizes earlier twentieth-century art and the in-depth representation of seminal artists.

The Permanent Collection now crowns the Museum's extensive facilities and programs and has become a well-utilized national and international resource. The philanthropic impulses that led Mrs. Whitney to support younger American artists may now be seen as the act of a visionary who helped establish a climate for the international attention American art now commands.

Fifty Highlights of Twentieth-Century American Art

The often gritty urban realism of The Eight commences any survey of innovative American art of this century. The self-assembled group (Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George B. Luks, Maurice Prendergast, Everett Shinn, and John Sloan) officially showed together only once, at the Macbeth Gallery in New York City in 1908, at which time Mrs. Whitney purchased four of the seven works that sold. Mostly trained as pictorial reporters, several of The Eight were employed as illustrators for newspapers and magazines of the day. As with William Glackens' *Hammerstein's Roof Garden*, their observant Impressionist art was based on New York City and its colorful residents and signaled a new honesty and straightforwardness in the selection of pictorial themes. These painters, along with George Bellows, Edward Hopper, and others, established a canon of representation that has periodically resurfaced in this century of abstraction.

Artistic abstraction began to take hold in Europe and America around 1910. During the period when the constitution of matter was unlocked by Albert Einstein, human consciousness probed by Sigmund Freud, and the structure of literary narrative redefined by Gertrude Stein and James Joyce, painters developed innovative modes of depiction and, eventually, non-objectivity. In France, the Cubist faceting of Picasso and Braque captured their subjects from numerous angles, introducing volumetric apprehension in place of conventional perspective. In contemporaneous German art, an intentionally primitive and

riotous barrage of color and form expressed emotional equivalents of the artists' visions and feelings. For a few years, beginning in 1912, a fascination with movement and speed animated vanguard Italian painters and sculptors. These different approaches of the teens synthesized as the modernist movement, an artistic change parallel, in its way, to the reordering of politics and borders that followed World War I.

Abstraction reached a summit of influence in America with the artist-organized Armory Show, held in New York in 1913. This huge survey of European and American modernism caused an uproar in the press and was visited by over 85,000 people in its month-long run. The exhibition traveled to Boston and Chicago, where it was welcomed with less popular success but with an equal level of outrage. Many major American artists participated alongside invited Europeans. Among the artists whose works are shown here, George Bellows, Oscar Bluemner, Stuart Davis, William Glackens, Marsden Hartley, Edward Hopper, Gaston Lachaise, Elie Nadelman, Maurice Prendergast, and John Sloan had works on display in the exhibition.

In the aftermath of the Armory Show, many American painters adopted modernism, but their versions were often superficial, producing only a veneer of novelty. A more native permutation of Cubism appeared in the work of the sculptor John Storrs and of Precisionist painters from Louis Lozowick to Ralston Crawford; their distilled, pristine versions of vernacular structures delineated America's industrial and agrarian might. Yet a large segment of the American art community continued to resist modernism. After 1920, the political isolationism of America generated an aesthetic isolationism that rejected European-based, nonrepresentational art. The documentary impulse and the attraction of rendering everyday appearance enjoyed a forceful return, spurred by New York City's Art Students League, which became the leading American art academy. Studying in Europe was no longer deemed essential to an artist's training. Thomas Hart Benton passed through a modernist phase, but by the late 1920s he joined many other Americans in "seeking . . . artistic salvation in home experience." Charles Burchfield, Reginald Marsh, Raphael Soyer, and Edward Hopper all pursued, as Hopper was to write of Charles Burchfield, "honest delineations of the American scene." As Hopper also observed of Burchfield, "by sympathy with the particular," these painters "made it epic and universal."

Starting in the early 1930s, representational art again prevailed, as seen in midwestern American regionalists like Benton, John Steuart Curry, and Grant Wood, and urban Social Realists like the Soyer brothers, Alice Neel and, later, George Tooker. Along with Burchfield, Hopper, and Marsh, these artists proclaimed American workers and working environments as the fit subjects of art. The Federal Art Project of the Works Progress Administration (WPA) was the chief instrument of support for these and most other American artists during

much of the financially hard-pressed 1930s. A representational, populist view of American mores and traditions was emphasized in many of the WPA Easel-Painting Division productions.

The Social Realists used their art to decorously agitate for social change. And even Stuart Davis, the period's greatest abstractionist, acknowledged in 1936 that "increasing expression of social problems of the day in the new American art makes it clear that in times such as we are living in, few artists can honestly remain aloof, wrapt up in studio problems." But Davis kept doing his own abstracted representations, and his younger colleague Ad Reinhardt boldly rejected what he called the " 'I HEAR AMERICA SINGING' school of art." Davis, Reinhardt, Burgoyne Diller, Josef Albers, Alexander Calder, Arshile Gorky, Isamu Noguchi, and John Storrs—the last five buoyed by the experience of long-term residence abroad—felt no need to record appearances nor emphasize art's capacity to tell tales or promote social change. Reinhardt carried painting to a purely geometric realm, while Davis' elaborate compositional puzzles such as *House and Street* integrated urban architecture with his theories of abstraction and linguistic reference. Calder, Gorky, and Noguchi, on the other hand, eschewed the geometric, turning to an imagery of organic orbs, faceless corporeal components, and nature-based interlocking fragments.

Of all these abstract artists, only Reinhardt and Gorky were to be grouped with the artists of the New York School—the Abstract Expressionists—who emerged in the aftermath of World War II and helped shift the center of artistic innovation from Paris to New York. Willem de Kooning, Adolph Gottlieb, Franz Kline, and Richard Pousette-Dart were among this pivotal group; Helen Frankenthaler and Robert Rauschenberg were among the immediate disciples. The approaches of these artists ranged from action-based, built-up, thickly gestured paint surfaces to more thinly applied, flat, and meditative fields of color. The critics Harold Rosenberg and Meyer Schapiro captured the different aspects of this new sensibility:

At a certain moment the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, redesign, analyze or "express" an object, actual or imagined. What was to go on the canvas was not a picture but an event. (Harold Rosenberg)

We see excited movements, scattered spots and dashes, fervent streaking, an explosive release. The strokes of paint exist for themselves on the strongly marked plane of the canvas as tangible elements of decided texture and relief; sometimes they appear as distinct touches, sometimes they form dense complex crusts of interwoven, built-up layers, sometimes they are drawn out as filaments, entangled over the entire surface. (Meyer Schapiro)

Abstract Expressionism lent great coherence to American art. It mirrored America's mood of confident but amorphous optimism in the 1950s and engendered some of the most

transcendent, expressive, and original abstract art ever produced in this country. The different technical approaches taken by this group of painters (and by the sculptor David Smith) profoundly altered the direction of American art.

An indication of the Abstract Expressionists' pervasive influence was the strong reaction that occurred around 1960 against their emotive, personal gestures. The reaction had first appeared in the form of stark geometric reductions in the large-scale, hard-edge work of Ellsworth Kelly and the reductive grids of Agnes Martin, and later in the expansive wall drawings of the Minimalist Sol LeWitt. The Cubist-derived, monochrome constructions of Louise Nevelson also rejected painterly gesturing. Also around 1960, in an alternative development, Pop art monumentalized the everyday and the banal. It countered the Abstract Expressionists' introversion and search for the sublime with media imagery and commonplace subjects. Claes Oldenburg's *Dormeyer Mixer* inflates the appliance to an importance commensurate with the claims of its advertiser and of its contented consumer. Roy Lichtenstein, making a fetish of style, turned a simple still life into a glowing icon.

Although two powerful generations of postwar abstractionists dominated the 1950s and 1960s, a vital group of artists continued to paint in a realist style, a style unrelated to the clinical or sardonic representations of Pop art. This group encompassed George Tooker, Alice Neel, Larry Rivers, Fairfield Porter, and, more recently, Richard Estes. Many disdained Abstract Expressionism and its aftermath, but others—most eloquently the critic-painter Fairfield Porter—respected the power of Abstract Expressionism while maintaining representation as the best means for the art of painting. Obsessed with perfecting the craft of representation, Richard Estes, painting from photographs, simulated a snack-laden window in *The Candy Store*. His reportage of a shop display moves beyond Pop art's irony into a realm of gross materialism.

In *Racing Thoughts*, Jasper Johns, who had in the mid-1950s, along with Robert Rauschenberg, bridged Abstract Expressionism and Pop art, uses still life to even more complex and byzantine ends. His bifurcated composition presents a very carefully painted yet essentially abstract panel at the left and a detailed depiction of his bathroom at the right. Together these panels essay issues of artistic derivation, friendship, and the self-revelatory possibilities of art. The most recent work in the exhibition, *Racing Thoughts* makes the brash revolutionary realism of The Eight appear strikingly simplistic, quaint, and distant. Since World War II, American art has assumed a sophistication and international influence beyond anything that could have been foreseen eighty years ago.

Patterson Sims

Associate Director for Art and Exhibitions and Curator of Modern Art, Seattle Art Museum
formerly Associate Curator, Permanent Collection, Whitney Museum of American Art

Works in the Exhibition

Dimensions are given first in inches, then in centimeters, height preceding width, preceding depth. Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 86.3 indicates that the work was the third work acquired in 1986. Promised gifts are noted with the letter P and the order of the two figures is reversed.

Josef Albers (1888–1976)
Homage to the Square: "White Enclave," 1962
Oil on composition board, 48 × 48 (121.9 × 121.9)
Gift of The Woodward Foundation in memory of Sarah R. Woodward, wife of Stanley Woodward 85.31

Milton Avery (1885–1965)
Tree Fantasy, 1950
Oil on canvas, 30¼ × 40¼ (76.8 × 102.2)
Mrs. Percy Uris Bequest 85.49.1

George Bellows (1882–1925)
Floating Ice, 1910
Oil on canvas, 45 × 63 (114.3 × 160)
Gift of Gertrude Vanderbilt Whitney 31.96

Oscar Bluemner (1867–1938)
Space Motive, a New Jersey Valley, c. 1917–18
Oil on canvas, 30½ × 40½ (77.5 × 102.9)
Purchase, with funds from Mrs. Muriel D. Palitz 78.2

Peter Blume (b. 1906)
Light of the World, 1932
Oil on composition board, 18 × 20¼ (45.7 × 51.4)
Purchase 33.5

Charles Burchfield (1893–1967)
Old House by Creek, 1938
Oil on canvas, 34½ × 57 (87.6 × 144.8)
Purchase 39.14

Alexander Calder (1898–1976)
Pomegranate, 1949
Sheet aluminum, steel, steel wire, and rods, approximately 72 (182.9) high
Purchase 50.6

Joseph Cornell (1903–1972)
Rose Castle, 1945
Wood, paper, paint, mirror, tree twigs, and tinsel dust, 11½ × 14⅞ × 4 (29.2 × 37.8 × 10.2)
Kay Sage Tanguy Bequest 64.51

Ralston Crawford (1906–1978)
Grain Elevators from the Bridge, 1942
Oil on canvas, 50 × 40 (127 × 101.6)
Purchase, with funds from the Friends of the Whitney Museum of American Art 63.22

Stuart Davis (1892–1964)
House and Street, 1931
Oil on canvas, 26 × 42¼ (66 × 107.3)
Purchase 41.3

Willem de Kooning (b. 1904)
Woman Accabonac, 1966
Oil on paper mounted on canvas, 79 × 35 (200.6 × 88.9)
Purchase, with funds from the artist and Mrs. Bernard F. Gimbel 67.75

Burgoyne Diller (1906–1965)
First Theme, 1933–34
Oil on canvas, 30 1/16 × 30 1/16 (76.7 × 76.7)
Purchase, with funds from Emily Fisher Landau 85.44

Jim Dine (b. 1935)
Double Isometric Self-Portrait (Serape), 1964
Oil with objects on canvas, 56⅞ × 84½ (144.5 × 214.6)
Gift of Helen W. Benjamin in memory of her husband, Robert M. Benjamin 76.35

Arthur G. Dove (1880–1946)
Distraction, 1929
Oil on canvas, 21 × 30 (53.3 × 76.2)
Gift of an anonymous donor 58.64

Richard Estes (b. 1935)
The Candy Store, 1969
Oil and synthetic polymer on canvas, 47¼ × 68¼ (121.3 × 174.6)
Purchase, with funds from the Friends of the Whitney Museum of American Art 69.21

Lyonel Feininger (1871–1956)
Gelmeroda, VIII, 1921
Oil on canvas, 39¼ × 31¼ (99.7 × 79.4)
Purchase 53.38

Helen Frankenthaler (b. 1928)
Orange Mood, 1966
Acrylic on cotton duck, 84 × 79½ (213.4 × 201.9)
Gift of Mrs. Elizabeth G. Weymouth 77.97

William J. Glackens (1870–1938)
Hammerstein's Roof Garden, c. 1901
Oil on canvas, 30 × 25 (76.2 × 63.5)
Purchase 53.46

Arshile Gorky (1904–1948)
Painting, 1936–37
Oil on canvas, 38 × 48 (96.5 × 121.9)
Purchase 37.39

Adolph Gottlieb (1903–1974)
The Frozen Sounds, Number 1, 1951
Oil on canvas, 36 × 48 (91.4 × 121.9)
Gift of Mr. and Mrs. Samuel M. Kootz 57.3

Marsden Hartley (1877–1943)
Landscape, New Mexico, 1919–20
Oil on canvas, 28 × 36 (71.1 × 91.4)
Purchase, with funds from Frances and Sydney Lewis 77.23

Edward Hopper (1882–1967)
A Woman in the Sun, 1961
Oil on canvas, 40 × 60 (101.6 × 152.4)
50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Lloyd Goodrich 84.31

Neil Jenney (b. 1945)
North America Abstracted, 1978–80
Oil on wood, 38 × 85¼ × 5¼ (96.5 × 216.5 × 13.3)
Purchase, with funds from the Burroughs Wellcome Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, and the Painting and Sculpture Committee 83.19

Jasper Johns (b. 1930)
Racing Thoughts, 1983
Encaustic and collage on canvas, 48 × 75⅛ (121.9 × 190.8)
Purchase, with funds from the Burroughs Wellcome Purchase Fund; Leo Castelli; the Wilfred P. and Rose J. Cohen Purchase Fund; the Julia B. Engel Purchase Fund; the Equitable Life Assurance Society of the United States Purchase Fund; The Sondra and Charles Gilman, Jr. Foundation, Inc.; S. Sidney Kahn; The Lauder Foundation, Leonard and Evelyn Lauder Fund; the Sara Roby Foundation; and the Painting and Sculpture Committee 84.6

Ellsworth Kelly (b. 1923)
Red, White and Blue, 1961
Oil on canvas, 88 × 66 (223.5 × 167.6)
Gift of Betty Parsons 70.1582

Franz Kline (1910–1962)
Dahlia, 1959
Oil on canvas, 82 × 67 (208.9 × 170.2)
Purchase, with funds from an anonymous group of friends of the Whitney Museum of American Art 66.90

Gaston Lachaise (1882–1935)
Dolphin Fountain, 1924
Bronze, 17 × 41 × 39 (43.2 × 104.1 × 99.1)
Gift of Gertrude Vanderbilt Whitney 31.41

Sol LeWitt (b. 1928)
Lines to Points on a 6" Grid, 1976
White crayon lines and black pencil grid on four black walls, dimensions variable
Purchase, with funds from the Gilman Foundation, Inc. 78.1.1–4

Roy Lichtenstein (b. 1923)
Still Life with Crystal Bowl, 1973
Oil and magna on canvas, 52 × 42 (132.1 × 106.7)
Purchase, with funds from Frances and Sydney Lewis 77.64

Louis Lozowick (1892–1973)
Pittsburgh, 1922–23
Oil on canvas, 30 × 17 (76.2 × 43.2)
Gift of Louise and Joe Wissert 83.50

Reginald Marsh (1898–1954)
Why Not Use the "L"?, 1930
Tempera on canvas, 36 × 48 (91.4 × 121.9)
Purchase 31.293

Agnes Martin (b. 1916)
Untitled #11, 1977
Graphite and gesso on canvas, 72 × 72 (182.9 × 182.9)
Gift of The American Art Foundation 77.44

Elie Nadelman (1882–1946)
Sur la Plage, 1916
Marble and bronze, 23 × 26¼ × 7½ (58.4 × 66.7 × 19.1)
50th Anniversary Gift of the Sara Roby Foundation in honor of Lloyd Goodrich 80.56

Alice Neel (1908–1984)
The Soyer Brothers, 1973
Oil on canvas, 60 × 46 (152.4 × 116.8)
Purchase, with funds from Arthur M. Bullowa, Sydney Duffy, Stewart R. Mott, and Edward Rosenthal 74.77

Louise Nevelson (b. 1900)
Night—Focus—Dawn, 1969
Wood assemblage, painted black, 102 × 117 × 14 (259.1 × 297.2 × 35.6)
Purchase, with funds from Howard and Jean Lipman 69.73

Isamu Noguchi (b. 1904)
The Gunas, 1946
Marble, 73¼ × 26¼ × 25½ (186.1 × 66.7 × 64.8)
Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 75.18

Claes Oldenburg (b. 1929)
Dormeyer Mixer, 1965
Vinyl, wood, and kapok, 32 × 20 × 12½ (81.3 × 50.8 × 31.8)
Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 66.55

Fairfield Porter (1907–1975)
The Screen Porch, 1964
Oil on canvas, 79½ × 79½ (201.9 × 201.9)
Lawrence H. Bloedel Bequest 77.1.41

Richard Pousette-Dart (b. 1916)
Within the Room, 1942
Oil on canvas, 36 × 60 (91.4 × 152.4)
Promised 50th Anniversary Gift of the artist P.4.79

Maurice Prendergast (1859–1924)
The Cove, 1916
Oil on canvas, 28 × 39¼ (71.1 × 101)
Gift of Gertrude Vanderbilt Whitney 31.322

Robert Rauschenberg (b. 1925)
Summer Rental, +2, 1960
Oil on canvas, 70 × 54 (177.8 × 137.2)
Purchase, with funds from the Friends of the Whitney Museum of American Art 61.6

Ad Reinhardt (1913–1967)
Number 30, 1938
Oil on canvas, 40½ × 42½ (102.9 × 108)
Promised gift of Rita Reinhardt P.31.77

Larry Rivers (b. 1923)
Double Portrait of Berdie, 1955
Oil on canvas, 70¼ × 82½ (179.7 × 209.6)
Gift of an anonymous donor 56.9

Mark Rothko (1903–1970)
Agitation of the Archaic, 1944
Oil on canvas, 35⅛ × 54¼ (89.9 × 137.8)
Gift of The Mark Rothko Foundation, Inc. 85.43.1

Joel Shapiro (b. 1941)
Untitled (House on Field), 1975–76
Bronze, 3½ × 28¼ × 21½ (8.9 × 73 × 54.6)
Purchase, with funds from Mrs. Oscar Kolin 76.22

John Sloan (1871–1951)
Sixth Avenue Elevated at Third Street, 1928
Oil on canvas, 30 × 40 (76.2 × 101.6)
Purchase 36.154

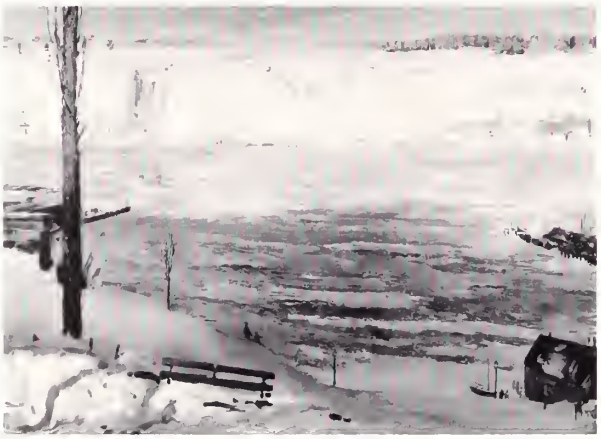
Raphael Soyer (1899–1987)
Reading from Left to Right, 1938
Oil on canvas, 26¼ × 20¼ (66.7 × 51.4)
Gift of Mrs. Emil J. Arnold in memory of Emil J. Arnold and in honor of Lloyd Goodrich 74.3

Frank Stella (b. 1936)
Gran Cairo, 1962
Synthetic polymer on canvas, 85½ × 85½ (217.2 × 217.2)
Purchase, with funds from the Friends of the Whitney Museum of American Art 63.34

John Storrs (1885–1956)
Forms in Space, c. 1924
Aluminum, brass, copper, and wood on black marble base, 28½ × 5½ × 5¼ (72.4 × 14 × 13.3)
Gift of Charles Simon 77.58

George Tooker (b. 1920)
The Subway, 1950
Tempera on composition board, 18⅛ × 36⅛ (46 × 91.8)
Purchase, with funds from the Juliana Force Purchase Award 50.23

William J. Glackens
Hammerstein's Roof Garden, c. 1901
Oil on canvas, 30 × 25 (76.2 × 63.5)



George Bellows
Floating Ice, 1910
Oil on canvas, 45 × 63 (114.3 × 160)

William J. Glackens (1870–1938)

Hammerstein's Roof Garden, c. 1901

After William Glackens moved from Philadelphia to New York in 1896, he continued to support himself as a newspaper and magazine illustrator. As with John Sloan and other artists in the group known as The Eight, Glackens' considerable descriptive skills found their way into his painting. His views, like a camera's, seem to capture the scene partially and his subjects unaware. In *Hammerstein's Roof Garden*, he used bravado brushstrokes to present one of the most fashionable nightspots of the day. This bustling club had been opened by Oscar Hammerstein around 1900 at the then unfrequented corner of 42nd Street and Seventh Avenue. Its entertainment program varied from performances by the Spanish dancer Carmelita and bicycling jugglers to the celebrated tightrope act of Bird Millman, which captures the attention of the elegant patrons in Glackens' painting.

Du Bois, Guy Pène. *William J. Glackens.* American Artists Series. New York: Whitney Museum of American Art, 1931.

Glackens, Ira. *William Glackens and The Eight: The Artists Who Freed American Art.* New York: Horizon Press, 1957.

Katz, Leslie. *William Glackens in Retrospect.* Exhibition catalogue. St. Louis: City Art Museum of St. Louis, 1966.

Wattenmaker, Richard J. *The Art of William Glackens.* Exhibition catalogue. Published in *Rutgers University Art Gallery Bulletin*, 1, no. 1, Rutgers, New Jersey: 1967.

George Bellows (1882–1925)

Floating Ice, 1910

Between 1908 and 1911, at the beginning of his short career, George Bellows painted several views of the Hudson River from the as yet sparsely settled Upper West Side of Manhattan. He traveled to this area from his downtown neighborhood because it was near the apartment where his future wife, Emma Story, stayed with her sister. In *Floating Ice*, the New Jersey palisades can be seen across the river's wide expanse. The floating ice—Bellows painted the picture in January—is rendered as a shimmering palette of color. The two diminutive couples at the lower center and lower right are subsumed within the canvas' rich, painterly surface. Although Bellows was too young to have joined The Eight, his images of the city nonetheless parallel this group's spirited, impressionistic vision of New York.

Braider, Donald. *George Bellows and the Ashcan School of Painting.* Garden City, New York: Doubleday & Company, 1971.

Carmean, E. A., Jr., John Wilmerding, Linda Ayres, and Deborah Chotner. *Bellows: The Boxing Pictures.* Exhibition catalogue. Washington, D.C.: National Gallery of Art, 1982.

Christman, Margaret C. S. *Portraits by George Bellows.* Exhibition catalogue. Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, Smithsonian Institution, 1981.

McBride, Henry. *George Bellows: A Retrospective Exhibition.* Exhibition catalogue. Washington, D.C.: National Gallery of Art, 1957.

Morgan, Charles H. *George Bellows, Painter of America.* New York: Reynal and Company, 1965.

Young, Mahonri Sharp. *The Paintings of George Bellows.* New York: Watson-Guptill Publications, 1973.

Elie Nadelman
Sur la Plage, 1916
Marble and bronze, 23 × 26¼ × 7½
(58.4 × 66.7 × 19.1)

Gaston Lachaise
Dolphin Fountain, 1924
Bronze, 17 × 41 × 39 (43.2 × 104.1 × 99.1)

Elie Nadelman (1882–1946)

Sur la Plage, 1916

Elie Nadelman was a master of the stylized human form in sculpture. Unlike his fellow immigrant and rival Gaston Lachaise, he always sublimated sensuality to stylization, employing a formalized set of omissions and abbreviations—he left out ears, made noses short and pointed, hair coiled and chignoned, hands and feet finlike. After his arrival in America in late 1914, he explored more narrative interests and started to use two-figure groups, as in *Sur la Plage*, the only Nadelman sculpture made from two materials. On one side of a moribund bronze tree is a marble nude bather; she is being dried by her bronze, kneeling and diminutive servant on the other side. The elegant, glistening lady and her shadowy serving girl are at odds, their polarized stances of leisure and toil underscored by distinctions of scale and material. The smooth, sinuous perfection of the marble bather in *Sur la Plage* is a streamlined version of a Neoclassical figure by Antonio Canova, while the servant bending to dry her mistress' feet—and the implied social stratification of the action—is provocatively analogous to Rembrandt's *Bathsheba at Her Toilet* in the Louvre.

Baur, John I. H. *The Sculpture and Drawings of Elie Nadelman*. Exhibition catalogue. New York: Whitney Museum of American Art, 1975.

Kirstein, Lincoln. *Elie Nadelman*. New York: The Eakins Press, 1973.

———. *The Sculpture of Elie Nadelman*. Exhibition catalogue. New York: The Museum of Modern Art, 1948.

Murrell, William. *Elie Nadelman*. Younger Artists Series. Woodstock, New York: William M. Fisher, 1923.

Wasserman, Jeanne L., and James B. Cuno. *Three American Sculptors and the Female Nude: Lachaise, Nadelman and Archipenko*. Exhibition catalogue. Cambridge, Massachusetts: Fogg Art Museum, Harvard University, 1980.

Gaston Lachaise (1882–1935)

Dolphin Fountain, 1924

In the 1920s, Gaston Lachaise, best known for his sculptures of sensuous female forms, began a series of portraits and of figures and animals vaulting in air—works he hoped would generate the sales that had eluded his female figures. Sometimes graceful, sometimes whimsically comic, his leaping animal forms had their most accomplished expression in *Dolphin Fountain*. Since dolphins can leap thirty feet in the air, this cluster of descending and soaring forms amid cresting waves mixes realism with rhythmic arabesques. Made in an edition of two and originally intended to function as a fountain, the sculpture represents Lachaise at his most convivial and technically complex.

Carr, Caroline Kinder, and Margaret C. S. Christman. *Gaston Lachaise Portrait Sculpture*. Exhibition catalogue. Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1985.

Kirstein, Lincoln. *Gaston Lachaise: Retrospective Exhibition*. Exhibition catalogue. New York: The Museum of Modern Art, 1935.

Kramer, Hilton, et al. *The Sculpture of Gaston Lachaise*. New York: Eakins Press, 1967.

Nordland, Gerald. *Gaston Lachaise: The Man and His Work*. New York: George Braziller, 1974.

Sims, Patterson. *Gaston Lachaise: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Oscar Bluemner
Space Motive, a New Jersey Valley,
c. 1917–18
Oil on canvas, 30½ × 40½ (77.5 × 102.9)

Louis Lozowick
Pittsburgh, 1922–23
Oil on canvas, 30 × 17 (76.2 × 43.2)

Oscar Bluemner (1867–1938)

Space Motive, a New Jersey Valley, c. 1917–18

In 1912, Oscar Bluemner decided to give up architecture for painting, though he had practiced architecture for nearly two decades following his arrival in the United States from Germany. The decision coincided with the beginning of modernism in America. Modernism's non-naturalistic and fresh deployment of color and form encouraged Bluemner's development as a brilliant and innovative colorist. Around 1910, he began to draw the industrial towns of New Jersey, just across the river from New York; in 1916 he moved with his family to the small New Jersey town of Bloomfield. His prime subject became the interplay of man-made structures and nature that characterized the region. As in *Space Motive, a New Jersey Valley*, the buildings, hills, sky, clouds, and winter underwent a prismatic schematization in which purple-roofed, brilliant red, blocklike structures hold their place amid sweeping landscapes and cubistically faceted skies.

Coggins, Clemency, Martha Holsclaw, and Martha Hoppin. *Oscar Bluemner: American Colorist*. Exhibition catalogue. Cambridge, Massachusetts: Fogg Art Museum, Harvard University, 1967.

Gettings, Frank. "The Human Landscape: Subjective Symbolism in Oscar Bluemner's Painting." *Archives of American Art Journal*, 19 (1979), pp. 8–14.

Ramapo College Art Gallery. *Oscar Bluemner: The New Jersey Years: Drawings and Watercolors, 1916–1926*. Exhibition catalogue. Ramapo, New Jersey: Ramapo College, 1982.

Valente, Alfredo, and John Davis Hatch. *Oscar Bluemner: Paintings, Drawings*. Exhibition catalogue. New York: New York Cultural Center in association with Fairleigh Dickinson University, 1969.

Zilczer, Judith. *Oscar Bluemner*. Exhibition catalogue. Washington, D.C.: Smithsonian Institution Press for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1979.

Louis Lozowick (1892–1973)

Pittsburgh, 1922–23

In Berlin around 1922 Louis Lozowick began a series of depictions of cities, which by the end of the 1920s included Chicago, Cleveland, Detroit, Newark, New York, Minneapolis, Omaha, and Pittsburgh. Certain of the paintings were preceded by drawings (a study for *Pittsburgh* is owned by the Phoenix Art Museum) and followed by lithographs, the medium for which Lozowick became best known. In 1926, the series was shown in a one-artist exhibition entitled "Cities" at J. B. Neumann's New Art Circle Gallery in New York. *Pittsburgh*, with its non-naturalistic palette, combines the steel town's mighty smokestacks and skyscraper structures. The oblique and sharp-edged rendering of the architecture fused Cubism and American Scene painting with the Precisionist aesthetic that also characterizes the art of Oscar Bluemner, Ralston Crawford, and Charles Sheeler. Lozowick's experiments with the abstraction of representational form evolved from his direct contact with the European avant-garde. He had first studied art in Russia, where he was born, and continued his education in America, following his arrival in 1906. Between 1919, when he became an American citizen, and 1924 he resided in Europe and associated with the Russian Constructivists El Lissitsky and Malevich. In 1925 he published, in English, a book of his lectures on modern Russian art. Lozowick's writings and art constitute a key link between vanguard aesthetics in America and Europe.

Bowlt, John. *Louis Lozowick: American Precisionist Retrospective*. Exhibition catalogue. Long Beach, California: Long Beach Museum of Art, 1978.

Flint, Janet A. *The Prints of Louis Lozowick: A Catalogue Raisonné*. New York: Hudson Hills Press, 1982.

Solomon, Elke M. *Louis Lozowick: Lithographs*. Exhibition catalogue. New York: Whitney Museum of American Art, 1972.

Zabel, Barbara Beth. "Louis Lozowick and the Technological Optimism of the 1920s." Ph.D. dissertation. Charlottesville: University of Virginia, 1978.

John Storrs
Forms in Space, c. 1924
Aluminum, brass, copper, and wood on black marble base, 28½ × 5½ × 5¼ (72.4 × 14 × 13.3)

Lyonel Feininger
Gelmeroda, VIII, 1921
Oil on canvas, 39¼ × 31¼ (99.7 × 79.4)

John Storrs (1885–1956)

Forms in Space, c. 1924

Having moved beyond the figurative forms of his French mentor Auguste Rodin, around 1920 John Storrs started an important series of geometric abstractions of skyscraper shapes that constitute the first American abstract sculptures. These Forms in Space, proto-Minimalist in their reductiveness, fused Synthetic Cubism and Purist influences with the innovative architecture of Storrs' native Chicago, where he spent much time in the early 1920s. He produced nearly twenty such sculptures through 1928; two large-scale works were carved in stone and the others were fabricated in various mixed metals and bronze. The Whitney Museum's *Forms in Space*, made in an edition of at least two, has triangulated wood inlays and banded detailing that stress its verticality. Its interlocking sections extend the careful craft of the Art Deco object into sculpture. In *Forms in Space*, industrial streamlining, modern materials and construction, and serial repetition of motifs mark a seminal breakthrough for abstraction in American twentieth-century art.

Bryant, Edward. "Rediscovery: John Storrs." *Art in America*, 57 (May–June 1969), pp. 66–71.

Davidson, Abraham A. "John Storrs: Early Sculptor of the Machine Age." *Artforum*, 13 (November 1974), pp. 41–45.

Frackman, Noel. *John Storrs*. Exhibition catalogue. New York: Whitney Museum of American Art, 1986.

Kirshner, Judith Russi. *John Storrs (1885–1956): A Retrospective Exhibition of Sculpture*. Exhibition catalogue. Chicago: Museum of Contemporary Art, 1976.

Lyonel Feininger (1871–1956)

Gelmeroda, VIII, 1921

Gelmeroda, VIII was painted at the midpoint of Lyonel Feininger's long, Europe-based career. Born in the United States, Feininger lived in Germany from 1887 to 1936. The church at Gelmeroda, a small village in southern Germany, was for Feininger what, according to his biographer Hans Hess, "Mont-Sainte-Victoire was for Cézanne." Gelmeroda was the most sustained among Feininger's succession of themes. Between 1906 and his death in 1956, he produced thirteen different compositions based on the village, in prints, drawings, and watercolors, as well as ten paintings. Until 1920, Feininger bicycled and walked to Gelmeroda from nearby Weimar, where he was a painting master at the Bauhaus. His compositions centered around the village's tall church spire. In his ethereal equations of light and spirituality, human presence was minimized. The council of twelve ecclesiastically robed and capped figures in *Gelmeroda, VIII* is overpowered by the church and its surrounding structures.

Colin, Ralph F., and T. Lux Feininger. *Exhibition Lyonel Feininger*. Exhibition catalogue. New York: Acquavella Gallery in association with The Phillips Collection, Washington, D.C., 1985.

Hess, Hans. *Lyonel Feininger*. New York: Harry N. Abrams, 1961.

Lieberman, William S. *Lyonel Feininger 1871–1956*. Exhibition catalogue. Palm Beach, Florida: The Society of the Four Arts, 1976.

Ness, June L., ed. *Lyonel Feininger*. New York: Praeger Publishers, 1974.

Schardt, Alois J., and Alfred H. Barr, Jr. *Lyonel Feininger/Marsden Hartley*. Exhibition catalogue. New York: The Museum of Modern Art, 1944.

Maurice Prendergast
The Cove, 1916
Oil on canvas, 28 × 39¼ (71.1 × 101)

Marsden Hartley
Landscape, New Mexico, 1919–20
Oil on canvas, 28 × 36 (71.1 × 91.4)

Maurice Prendergast (1859–1924)

The Cove, 1916

After 1914, Maurice Prendergast frequently depicted the same multifigured seaside, summer scenes. His approach derived from the French Impressionist Claude Monet's serial views of the landscape, while his subject directly emanated from Matisse's early, pastoral nudes. Although in earlier work Prendergast had used watercolor with precision to convey specific locales in Boston, Venice, and New York, the generalized, post-1914 beach scenes are executed in thickly and, at times, crudely applied oil paint. These shifts of subject, technique, and medium were coincident with Prendergast's move in 1914 from Boston to New York. In the aftermath of the Armory Show of 1913, Prendergast took up an increasingly modernist mode. His rocky coves host figures only vaguely differentiated from the surrounding water, sky, and beach. They bathe in a lightness permeated with transient, orange orbs of sun. In *The Cove*, naturalistic anatomy, perspective, and color in the assembly of women, children, and even a pet dog are sacrificed to the work's all-over scheme of fluid form and luminous patches of pigment.

Green, Eleanor, Ellen Glavin, and Jeffrey R. Hayes. *Maurice Prendergast*. Exhibition catalogue. College Park: The University of Maryland Art Gallery, 1976.

Rhys, Hedley Howell. *Maurice Prendergast, 1859–1924*. Exhibition catalogue. Boston: Museum of Fine Arts, 1960.

Scott, David W. *Maurice Prendergast*. Exhibition catalogue. Washington, D.C.: The Phillips Collection, 1980.

Sims, Patterson. *Maurice B. Prendergast: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Marsden Hartley (1877–1943)

Landscape, New Mexico, 1919–20

The landscape, charged with modernist originality, was the subject Marsden Hartley painted most consistently. For him, it served to document the ever-changing scenes of his migratory existence. However, during the early teens, in Berlin and Provincetown, Hartley turned to radically abstract works. He took up the landscape theme again in New Mexico, which he first visited in 1918 and where he remained, with only a few months' interruption, until November of 1919. *Landscape, New Mexico* was likely completed upon Hartley's return to New York. Earlier in 1919 he had made several pastels of the desert; in the painting he mimicked the thickly pigmented and dry surfaces of pastel. The springtime regeneration of nature flowers in the verdant plain and lower hills and in the long-stroked, watery flow from right to left. This spring torrent neatly reiterates the rightward direction of the saucerlike clouds and almost mammary mountains atop Hartley's charged terrain. In 1923–24, in Germany and New York, Hartley returned to the theme of New Mexico, but this time his recollections of the landscape were dark and brooding.

Hartley, Marsden. *Adventures in the Arts*. New York: Boni and Liveright, 1921.

———. *On Art*. Gail R. Scott, ed. New York: Horizon Press, 1982.

Haskell, Barbara. *Marsden Hartley*. Exhibition catalogue. New York: Whitney Museum of American Art in association with New York University Press, 1980.

King, Lyndel. *Marsden Hartley, 1908–1942: The Ione and Hudson D. Walker Collection*. Exhibition catalogue. Minneapolis: University Art Museum, University of Minnesota, 1982.

McCausland, Elizabeth. *Marsden Hartley*. Minneapolis: University of Minnesota Press, 1952.

Arthur G. Dove (1880–1946)

Distraction, 1929

Arthur G. Dove
Distraction, 1929
Oil on canvas, 21 × 30 (53.3 × 76.2)

Around 1910, Arthur G. Dove made an artistic breakthrough into abstraction independent of that being made by Wassily Kandinsky in Europe. Through the early 1940s, Dove remained among the most innovative abstract painters in America. During the five years before *Distraction* was created, his artistic production was dominated by three-dimensional collage. The scale of these collages was partly derived from Dove's tight quarters on a 42-foot boat, where he lived and worked from 1920 until his move to more traditional housing in 1928. He then returned to painting, but with greater abstraction and a broader palette. In 1929, he wrote to his dealer and friend Alfred Stieglitz that *Distraction* "is as free as anything I can imagine." Its landscape references to hill, tree, rainbow, and sun have the abandon associated with the art of Kandinsky. The example of Kandinsky's art and his famous text *Concerning the Spiritual in Art* (1912) gave numerous European and American artists the license to paint nature abstractly, within an approach that stressed feelings over appearances as the source of art.

Haskell, Barbara. *Arthur Dove*. Exhibition catalogue. San Francisco: San Francisco Museum of Art, 1974.

McCausland, Elizabeth. "Dove: Man and Painter." *Parnassus*, 9 (December 1937), pp. 3–6.

Morgan, Ann Lee. *Arthur Dove: Life and Work, with a Catalogue Raisonné*. Newark: University of Delaware Press, 1984.

Newman, Sasha M. *Arthur Dove and Duncan Phillips: Artist and Patron*. Exhibition catalogue. Washington, D.C.: The Phillips Collection in association with George Braziller, New York, 1981.

Phillips, Duncan. "Arthur G. Dove, 1880–1946." *Magazine of Art*, 40 (May 1947), pp. 193–97.

Solomon, Alan. *Arthur G. Dove*. Exhibition catalogue. Ithaca, New York: Andrew Dickson White Museum of Art and Cornell University Press, 1954.

Wight, Frederick S. *Arthur G. Dove*. Exhibition catalogue. Los Angeles: Art Galleries, University of California, Los Angeles, 1958.

John Sloan
Sixth Avenue Elevated at Third Street, 1928
Oil on canvas, 30 × 40 (76.2 × 101.6)

Reginald Marsh
Why Not Use the "L"?, 1930
Tempera on canvas, 36 × 48 (91.4 × 121.9)

John Sloan (1871–1951)

Sixth Avenue Elevated at Third Street, 1928

The Sixth Avenue Elevated at Third Street was one of the most prominent landmarks in John Sloan's Greenwich Village neighborhood, and it became the centerpiece of many of his paintings and prints, as well as those of several other artists. In Sloan's 1928 painting, he returned to the storytelling groups of figures that characterized his first views of the scene in prints of 1908. Greenwich Village appears less quaint and more prosperous than in the earlier views, as Sloan captures the period's insouciance and elegant prosperity. The boisterous charm of the jazz age is apparent as the ten short-skirted women part and two sets of men quickly approach. The clock tower of the Jefferson Market Police Court (now the Jefferson Market Branch of the New York Public Library) is seen in the distance and the two approaching trains on the El (which was abandoned for demolition in 1938) colorfully roar by above.

Brooks, Van Wyck. *John Sloan: A Painter's Life*. New York: E. P. Dutton, 1955.

Goodrich, Lloyd. *John Sloan, 1871–1951*. New York: Whitney Museum of American Art, 1952.

St. John, Bruce. *John Sloan*. New York: Praeger Publishers, 1971.

St. John, Bruce, ed. *John Sloan's New York Scene*. New York: Harper & Row, 1965.

Scott, David W., and E. John Bullard. *John Sloan, 1871–1951*. Exhibition catalogue. Washington, D.C.: National Gallery of Art, 1971.

Sims, Patterson. *John Sloan: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Sloan, John. *Gist of Art*. Revised edition. New York: Dover Publications, 1977.

Reginald Marsh (1898–1954)

Why Not Use the "L"?, 1930

Reginald Marsh's interior view of a subway car on New York City's Third Avenue Elevated (now demolished) captures urban America as it was being enveloped by economic depression. The train's three uptown-bound and grim-faced riders were individually sketched from life in 1930 and combined into this painting. *Why Not Use the "L"?* was the first of twenty major Marsh paintings acquired by the Whitney Museum; it was among the early purchases of the newly founded museum and set a then record price of $1500 for a work by this artist. Marsh's conception of painting as reportage is confirmed by the oblique view of an advertisement for Aunt Jemima's Pancakes and a crumpled, discarded newspaper at bottom whose headline—"Does the Sex Urge Explain Judge Crater's Strange Disappearance"—shouts a tabloid-fanned incident of the day. The insertion of Judge Crater's predicament in this scene has led one critic to speculate that the sex urge of the El riders appears as dormant as Crater's was purportedly active.

Garver, Thomas H. *Reginald Marsh: A Retrospective Exhibition*. Exhibition catalogue. Newport Beach, California: Newport Harbor Art Museum, 1972.

Goodrich, Lloyd. *Reginald Marsh*. Exhibition catalogue. New York: Whitney Museum of American Art, 1955.

———. *Reginald Marsh*. New York: Harry N. Abrams, 1972.

Laning, Edward. *The Sketchbooks of Reginald Marsh*. Greenwich, Connecticut: New York Graphic Society, 1973.

Sasowsky, Norman. *The Prints of Reginald Marsh*. New York: Clarkson N. Potter, 1976.

Charles Burchfield
Old House by Creek, 1938
Oil on canvas, 34½ × 57 (87.6 × 144.8)

Raphael Soyer
Reading from Left to Right, 1938
Oil on canvas, 26¼ × 20¼ (66.7 × 51.4)

Charles Burchfield (1893–1967)

Old House by Creek, 1938

Charles Burchfield's version of Buffalo, New York—the nearest city to his country residence—had no interiors and few inhabitants. For Burchfield, the pictorial life of the city resided in the decay and shabbiness of its buildings and streets. By the time the Museum purchased *Old House by Creek*, only a few weeks after it was completed, the rotting buildings it depicts had been condemned and demolished. What had drawn Burchfield to this spot in Buffalo, the intersection of Elk and Seneca Streets, was "the manner in which terribly hideous objects are being reflected in the oily green water, transformed into shapes of mystery and beauty." Burchfield also later wrote that when he painted *Old House by Creek* he thought he was under the influence of Maxim Gorky, the starkly honest Russian Socialist Realist playwright and novelist: "It seemed just the sort of house some of his characters might live in." That *Old House by Creek* required six years to finish attests to Burchfield's difficulty with painting in oil; he was always more at ease with the watercolor medium for which he is best known.

Baigell, Matthew. *Charles Burchfield*. New York: Watson-Guptill Publications, 1976.

Baur, John I. H. *Charles Burchfield*. New York: Whitney Museum of American Art and the Macmillan Company, 1956.

———. *The Inlander: Life and Works of Charles Burchfield, 1893–1967*. Newark: University of Delaware Press, 1982.

Sims, Patterson. *Charles Burchfield: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Trovato, Joseph S. *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*. Utica, New York: Munson-Williams-Proctor Institute, 1970.

Raphael Soyer (1899–1987)

Reading from Left to Right, 1938

Raphael Soyer's *Reading from Left to Right* is a quintessential Social Realist image of the 1930s: listless, out-of-work, lean men stand trapped in the nation's worst economic depression. As Soyer revealed in notes on this work, he "chose to paint these silent, non-demanding figures rather than the demonstrations, clashes with the police so often painted by some of my fellow artists." For the background he borrowed a section of a photograph taken by the artist Ben Shahn. It shows the changing menu inscribed around 1936 on the window of a restaurant on the Bowery in New York. The figure standing in front of the menu is Walter Broe, the much-depicted Art Students League model. He was also employed by Reginald Marsh, Isabel Bishop, and other painters in their similarly stark versions of the American realist tradition. In this tradition, however, as in Soyer's painting, it was artful compositional arrangement in the studio that generated a supposedly documentary street scene.

Goodrich, Lloyd. *Raphael Soyer*. Exhibition catalogue. New York: Whitney Museum of American Art, 1967.

———. *Raphael Soyer*. New York: Harry N. Abrams, 1972.

Soyer, Raphael. *Diary of an Artist*. Washington, D.C.: New Republic Books, 1977.

———. *A Painter's Pilgrimage: An Account of a Journey with Drawings by the Author*. New York: Crown Publishers, 1962.

———. *Self-Revealment: A Memoir*. New York: Maecenas Press/Random House, 1969.

Burgoyne Diller
First Theme, 1933–34
Oil on canvas, 30 1/16 × 30 1/16 (76.7 × 76.7)

Ad Reinhardt
Number 30, 1938
Oil on canvas, 40 1/2 × 42 1/2 (102.9 × 108)

Burgoyne Diller (1906–1965)

First Theme, 1933–34

In the 1930s, Burgoyne Diller was the first American painter to adopt Mondrian's Neo-Plasticist ideas, and his art became increasingly simplified, iconic, and symmetrical. He pioneered abstraction in an era when the representational styles of Social Realism and Surrealism dominated American art. These abstractions eventually created a bridge to the reductive clarity of Minimalism in the 1960s. It was at this time that the first sustained recognition of Diller's art took place, although by then he was perceived as a historic figure. He proceeded to categorize all of his work of the previous thirty years into three numbered groups. The First Theme, which was closest to Minimalism, emphasizes rectangles arranged without a grid structure. Second Theme and Third Theme paintings grow in complexity. *First Theme* is considered Diller's earliest major non-objective painting. The careful arrangement of red, yellow, and white against black balances four of the six primary colors in a composition that is at once primal and personal.

Campbell, Lawrence. *Burgoyne Diller, 1906–1965*. Exhibition catalogue. Trenton: New Jersey State Museum, 1966.

———. "Diller: The Ruling Passion." *Art News*, 67 (October 1968), pp. 36–37, 59–61.

Larson, Philip. *Burgoyne Diller: An American Constructivist*. Exhibition catalogue. Minneapolis: Walker Art Center, 1971.

Rosenthal, Deborah. "Seeing Burgoyne Diller." *Artforum*, 17 (May 1979), pp. 38–39.

Troy, Nancy. *Mondrian and Neoplasticism in America*. Exhibition catalogue. New Haven, Connecticut: Yale University Art Gallery, 1979.

Ad Reinhardt (1913–1967)

Number 30, 1938

While still in his mid-twenties, Ad Reinhardt had evolved an art based on a system of hard-edged, discretely colored, and interlocking shapes. Reinhardt's work in the 1930s is often only subtly distinguishable from that of his colleagues in the American Abstract Artists group. In 1938, after experimenting with carefully composed, cut-paper studies, Reinhardt completed *Number 30*, the most assured and zestful of this first group of paintings. His sharply variegated, bright blocks and circles of hot color engage the eye with their asymmetrical balance. Using the vocabulary of American geometric abstraction of the late 1930s, the non-objective elements of *Number 30* overlap at acute angles, creating a distinctly flat pictorial statement. Works of the quality of *Number 30* found no purchasers at the time they were produced. Only in the 1960s, when the formalist principles of emergent Minimalism had taken hold, did the critics and the public come to appreciate the complex and bright resonance of these early geometric abstractions.

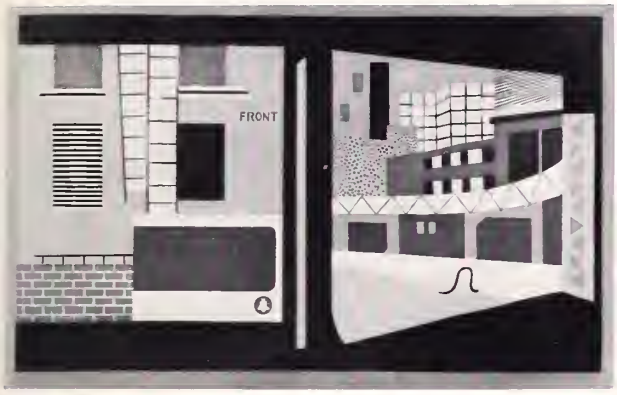
Lippard, Lucy R. *Ad Reinhardt*. Exhibition catalogue. New York: The Jewish Museum, 1966.

———. *Ad Reinhardt*. New York: Harry N. Abrams, 1981.

Reinhardt, Ad. *Art-as-Art: The Selected Writings of Ad Reinhardt*. Barbara Rose, ed. New York: The Viking Press, 1975.

Rowell, Margit. *Ad Reinhardt and Color*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1980.

Sims, Patterson. *Ad Reinhardt: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.



Stuart Davis
House and Street, 1931
Oil on canvas, 26 × 42¼ (66 × 107.3)

Ralston Crawford
Grain Elevators from the Bridge, 1942
Oil on canvas, 50 × 40 (127 × 101.6)

Stuart Davis (1892–1964)

House and Street, 1931

From 1915 until his death in 1964, Stuart Davis increasingly abstracted his visual surroundings and intellectual concerns. In *House and Street*, his compression of a Lower Manhattan intersection, paired images shift from the frontally presented Front Street by the East River to where the now-demolished Third Avenue Elevated veered dramatically across Coenties Slip. The painting was based on a 1926 sketch and several preparatory drawings. The final composition highlights a poster for Alfred E. Smith, the celebrated Democratic reformer and four-term governor of New York State, while making use of one of the most common of American surnames. This poster, the street sign, and the telephone logo are as decipherable as the clover-shaped cloud and inverted U-form in the street are elusive. Deleting and transforming details within his overall geometric scheme, Davis re-used and provocatively altered the motifs of *House and Street* in several later drawings and paintings.

Arnason, H. H. *Stuart Davis Memorial Exhibition*. Exhibition catalogue. Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1965.

Goossen, E. C. *Stuart Davis*. New York: George Braziller, 1959.

Kelder, Diane, ed. *Stuart Davis: A Documentary Monograph*. New York: Praeger Publishers, 1971.

Lane, John R. *Stuart Davis: Art and Theory*. Exhibition catalogue. New York: The Brooklyn Museum, 1978.

Sims, Patterson. *Stuart Davis: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Ralston Crawford (1906–1978)

Grain Elevators from the Bridge, 1942

The crisp-edged distillations of the uninhabited American scene that Ralston Crawford produced from the mid-1930s through the early 1940s grew out of such earlier Precisionist architectural views as Louis Lozowick's *Pittsburgh*. In *Grain Elevators from the Bridge*, the elements are recognizable, but their juxtaposition of geometry is artful. The bridge's triangulated supports frame the curved grain elevators that rest on a rectangular understructure. Crawford found the bridge and elevators in Buffalo, New York, where he had spent his youth and where, in 1942, he was holding a temporary teaching position. At this point, Crawford's artistic productivity intensified in anticipation of his enlistment in the army. In this transitional period, his art grew less literal and more simplified, and such imagined compositions as *Grain Elevators from the Bridge*, designed to explore abstract interrelations, began to prevail.

Agee, William C. *Ralston Crawford*. Pasadena, California: Twelvetrees Press, 1983.

Dwight, Edward H., and Ralston Crawford. *Ralston Crawford*. Exhibition catalogue. Milwaukee: Milwaukee Art Center, 1958.

Freeman, Richard B. *Ralston Crawford*. Tuscaloosa: University of Alabama Press, 1953.

Haskell, Barbara. *Ralston Crawford*. Exhibition catalogue. New York: Whitney Museum of American Art, 1985.

Tonelli, Edith A. *Ralston Crawford: Photographs/Art and Process*. Exhibition catalogue. College Park: The Art Gallery, University of Maryland, 1983.

Peter Blume
Light of the World, 1932
Oil on composition board, 18 × 20¼
(45.7 × 51.4)

George Tooker
The Subway, 1950
Tempera on composition board, 18⅛ × 36⅛
(46 × 91.8)

Peter Blume (b. 1906)

Light of the World, 1932

Peter Blume replaced the sexual and dreamlike imagery of European Surrealism with everyday details spiked with references to political ideology. *Light of the World* offers a rich visual riddle about rural and urban values, creative achievements and political tyranny, technological advances and human docility. Many of the pieces of the riddle can be identified, but, in typical Surrealist fashion, the whole remains enigmatic. The disquieting scene is set against an ominously clouded sky and an industrial complex in an area that resembles the northwestern Connecticut town of Sherman, where Blume and his wife settled in 1930. A catch-all educational display that Blume had seen at the Metropolitan Museum of Art provided some of the painting's details, including the Gothic church and the mechanism used to erect Cleopatra's Needle, the Egyptian obelisk in Central Park near the museum. A ventriloquist's dummy, the artist's symbol for the voiceless and impotent American worker, and portrayals of Blume's wife and two other figures are transfixed by a beacon based on the Highland Lighthouse on Cape Cod. For Blume, this "universal eye" suggested both impending doom and omnipotence, a beaming metaphor for the economic and political upheaval of the early 1930s.

Adrian, Dennis, and Peter Blume. *Peter Blume*. Exhibition catalogue. Chicago: Museum of Contemporary Art, 1976.

Buckley, Charles E. *Peter Blume: Paintings & Drawings in Retrospect, 1925 to 1964*. Exhibition catalogue. Manchester, New Hampshire: The Currier Gallery of Art, 1964.

Godsoe, Robert Ulric. "Peter Blume—A New Vision." *Creative Art*, 10 (September 1932), pp. 11–15.

Hess, Thomas B. "Blume: Obsessed Realist." *Art News*, 47 (January 1949), pp. 22–23.

George Tooker (b. 1920)

The Subway, 1950

The paintings of George Tooker add psychological menace to the anecdotal figural style he learned at the Art Students League in New York. His haunting messages of societal dysfunction illustrate the existential philosophy that emerged during the 1950s. In his so-called public paintings, such as the well-known *The Subway*, impersonal settings dramatize the barely suppressed existential terror and isolation of anonymous urban citizens. Tooker described the "large modern city as a kind of limbo. The subway seemed a good place to represent a denial of the senses and a negation of life itself." His underground prison-labyrinth is low-ceilinged, long-corridored, and filled with jagged, barred, claustrophobic spaces; even the figures' shadows in the foreground form an enclosed grid. Tooker's central female is wrapped in gray, yet her brilliant red dress and womb-protecting hand imply an internalized passion. In 1954, Tooker reworked *The Subway* composition as a set design for Gian Carlo Menotti's opera *The Saint of Bleecker Street*.

Brackett, Truman H., Jr., and Robert L. Isaacson. *George Tooker*. Exhibition catalogue. Hanover, New Hampshire: Jaffe-Friede Gallery, Dartmouth College, 1967.

Foresta, Merry A. *George Tooker*. Exhibition catalogue. Los Angeles: David Tunkl Gallery, 1980.

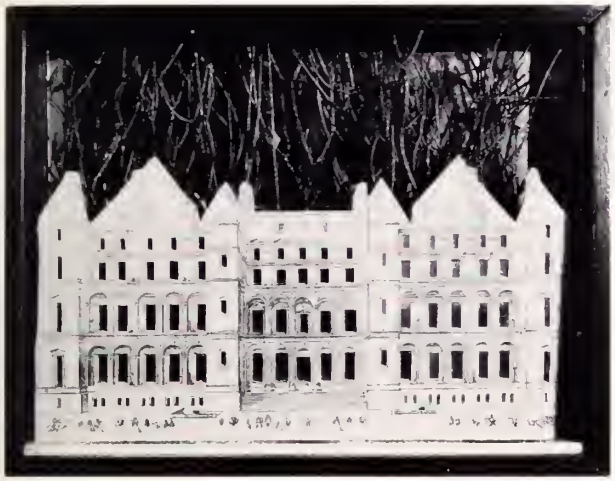
Garver, Thomas H. *George Tooker: Paintings 1947–1973*. Exhibition catalogue. San Francisco: The Fine Arts Museum of San Francisco, 1974.

Pomeroy, Ralph. "George Tooker, Really." *Art and Artists*, 2 (April 1967), pp. 24–27.

Walker, Nancy. "George Tooker." *Art New England*, 2 (March 1981), p. 3.

Joseph Cornell (1903–1972)

Rose Castle, 1945



Joseph Cornell
Rose Castle, 1945
Wood, paper, paint, mirror, tree twigs, and tinsel dust, 11½ × 14⅞ × 4
(29.2 × 37.8 × 10.2)

Although Joseph Cornell never visited France, he intuitively appreciated and was accepted by the French Surrealists. He immersed himself in French culture and history through scrupulous research and studiously accumulated documentation. For his art he developed a format that has now evolved into a cliché: a diminutive box containing juxtaposed collage images and assembled objects. *Rose Castle* is among a small series of similarly titled constructions made between 1942 and 1951, which were collectively known as the Pink Palaces. All employ cutout and mounted photostats of an engraving from Jacques Androuet du Cerceau's famous 1576 volume on great French buildings. The Château de Madrid, begun in Paris for Francis I in 1528 and finally destroyed in 1793, dwarfs small passersby and a carriage. Its five-storied height is, in turn, diminished by a row of giant tree twigs. These trees cast shadows against a reflective sheet of glass which, along with views of mirror-filled windows and silvery, snowlike trim, heightens Cornell's eerie drama of disparity and displacement.

Ashbery, John. "Cornell: Cube Root of Dreams." *Art News*, 66 (Summer 1967), pp. 56–59, 63–64.

Ashton, Dore. *A Joseph Cornell Album*. New York: The Viking Press, 1974.

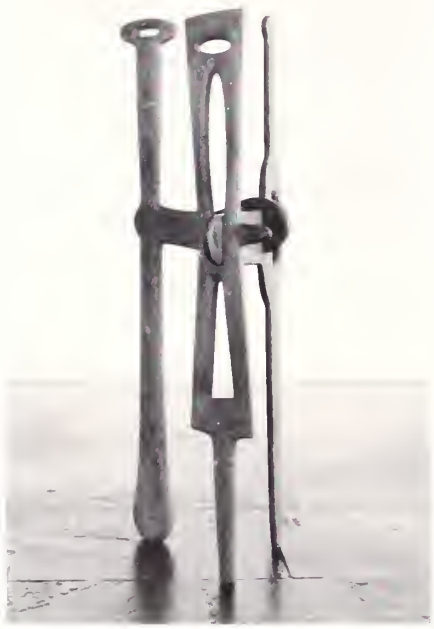
McShine, Kynaston, ed. *Joseph Cornell*. Exhibition catalogue. New York: The Museum of Modern Art, 1980.

Starr, Sandra Leonard. *Joseph Cornell: Art and Metaphysics*. Exhibition catalogue. New York: Castelli, Feigen, Corcoran, 1982.

Waldman, Diane. *Joseph Cornell*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1967.

———. *Joseph Cornell*. New York: George Braziller, 1977.

Arshile Gorky
Painting, 1936–37
Oil on canvas, 38 × 48 (96.5 × 121.9)



Isamu Noguchi
The Gunas, 1946
Marble, 73¼ × 26¼ × 25½
(186.1 × 66.7 × 64.8)

Arshile Gorky (1904–1948)

Painting, 1936–37

For Arshile Gorky, as for many other American painters of the mid-1930s, the still life was a primary vehicle of abstraction. Yet Gorky's *Painting* moves beyond its Cubist still-life source to simplified Surrealistic motifs. They take the form of interlocking organic elements that merge the crusty, curvilinear shapes of Picasso with the liberated dream forms of Miró. Gorky's biomorphic abstraction, which he pursued through the late 1930s, involved multiple preparatory sketches, obsessive compositional reworking, and thematic variations. In *Painting*, his richly laid-down, outlined forms surround a white-profiled, avian shape with intimations of eye and mouth. The central space dominates clustered spear and palettelike configurations that could be viewed from any orientation; only the artist's signature determines how the painting is hung. Unlike Gorky's better-known, evocatively titled Abstract Expressionist paintings of the 1940s, this work denies narrative readings or biographical interpretations.

Jordan, Jim M., and Robert Goldwater. *The Paintings of Arshile Gorky: A Critical Catalogue*. New York and London: New York University Press, 1980.

Rand, Harry. *Arshile Gorky: The Implications of Symbols*. Montclair, New Jersey: Allanheld, Osmun & Co., and Abner Schram; London: George Prior, 1981.

Rosenberg, Harold. *Arshile Gorky: The Man, The Time, The Idea*. New York: Horizon Press, 1962.

Schwabacher, Ethel. *Arshile Gorky Memorial Exhibition*. Exhibition catalogue. New York: Whitney Museum of American Art, 1951.

Waldman, Diane. *Arshile Gorky, 1904–1948: A Retrospective*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1981.

Isamu Noguchi (b. 1904)

The Gunas, 1946

For five decades, Isamu Noguchi has been the foremost master of sculpture that fuses Oriental and Western aesthetics. By the mid-1940s, his work had taken the form of smooth, upright, and interlocked biomorphs in stone and wood. These self-supporting and planar shapes initially developed in the sets he designed, beginning in 1935, for the choreographer Martha Graham and her traveling troupe. As it evolved during the 1940s, Noguchi's sculpture translated organic abstraction into three dimensions. Exhibited in one-artist shows in New York in 1944 and 1948, these sculptures revealed his innovative powers and poetic command of materials. *The Gunas* was one of several pieces titled with Hindu designations at the 1948 exhibition. In the Hindu Sankhya philosophy, *gunas* is a concept relating to the three aspects of matter and man: *rajas* (darkness), *sattira* (purity and wisdom), and *tamas* (inertia and dullness). All three are required for wholeness, just as the three vertical forms of *The Gunas* interlock to enable it to remain upright.

Friedman, Martin. *Noguchi's Imaginary Landscapes*. Exhibition catalogue. Minneapolis: Walker Art Center, 1978.

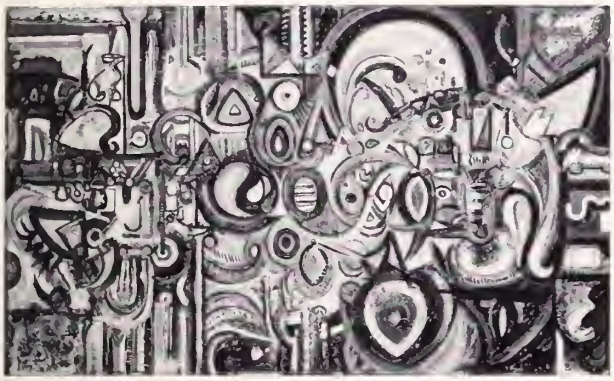
Gordon, John. *Isamu Noguchi*. Exhibition catalogue. New York: Frederick A. Praeger for the Whitney Museum of American Art, 1968.

Grove, Nancy. *The Sculpture of Isamu Noguchi, 1924–1979*. New York and London: Garland Publishing, 1980.

Hunter, Sam. *Isamu Noguchi*. New York: Abbeville Press, 1978.

Noguchi, Isamu. *A Sculptor's World*. Foreword by R. Buckminster Fuller. New York: Harper & Row, 1968.

———. *The Sculpture of Spaces*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.



Richard Pousette-Dart
Within the Room, 1942
Oil on canvas, 36 × 60 (91.4 × 152.4)

Alexander Calder
Pomegranate, 1949
Sheet aluminum, steel, steel wire, and rods, approximately 72 (182.9) high

Richard Pousette-Dart (b. 1916)

Within the Room, 1942

Richard Pousette-Dart was the youngest of the independent American artists who, as the 1940s progressed, helped shift the center of advanced art from Paris to New York. He began his artistic career in 1936 at the age of twenty. His first one-artist exhibition was held in New York in 1941 and consisted of totemic sculptures and thickly outlined, representational paintings. Shortly thereafter, as in *Within the Room*, he formulated a calligraphic language of whirling organic forms. His active, multicolored fields of shapes anticipated the ideas of the Abstract Expressionists, with whom he was to be affiliated later in the decade. Pousette-Dart approached the canvas directly, establishing a spontaneous, sensuous rapport with his materials. He painted very thickly and he believed that his images fashioned themselves: "Painting is a creative prayer . . . a quest for reality."

Gordon, John. *Richard Pousette-Dart*. Exhibition catalogue. New York: Frederick A. Praeger for the Whitney Museum of American Art, 1963.

Levin, Gail. "Richard Pousette-Dart's Emergence as an Abstract Expressionist." *Arts Magazine*, 54 (March 1980), pp. 125–29.

Lippard, Lucy R. "Richard Pousette-Dart: Toward an Invisible Center." *Artforum*, 13 (January 1975), pp. 51–53.

Monte, James K. *Richard Pousette-Dart*. Exhibition catalogue. New York: Whitney Museum of American Art, 1974.

Raynor, Vivien. "An Arts Magazine Profile: Richard Pousette-Dart." *Arts Magazine*, 39 (January 1965), pp. 34–39.

Alexander Calder (1898–1967)

Pomegranate, 1949

By the end of World War II, Alexander Calder was already famous in America and Europe for his invention of the mobile and stabile. During the late 1940s, he returned to materials unavailable during the war years, but now with increased invention, delicacy, and scale. The base-supported mobile *Pomegranate* is a refinement of his mobile form. Only a few such pieces, the earliest around 1940, are known. In other versions, Calder rested the form on a table or a mantle, but here a base must be supplied by the owner. Each of the work's nine cutout biomorphs is distinct, and one of them deftly balances the others. Calder's title was probably derived from the likeness of the sculpture's red-orange orb and the black element with three seedlike openings to a pomegranate.

Carandente, Giovanni. *Calder*. Exhibition catalogue. Turin, Italy: Palazzo a Vela, 1983.

Elsen, Albert A. *Alexander Calder: A Retrospective Exhibition, Work from 1925 to 1974*. Exhibition catalogue. Chicago: Museum of Contemporary Art, 1974.

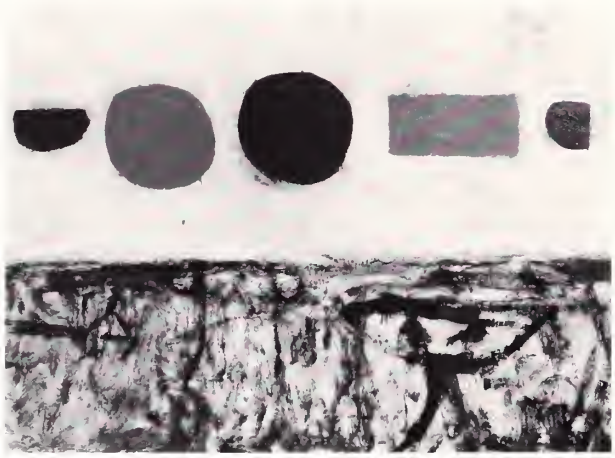
Lipman, Jean. *Calder's Universe*. Exhibition catalogue. New York: The Viking Press in association with the Whitney Museum of American Art, 1976.

Messer, Thomas M. *Alexander Calder: A Retrospective Exhibition*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1964.

Sims, Patterson. *Alexander Calder: A Concentration of Works from the Permanent Collection*. Exhibition catalogue. New York: Whitney Museum of American Art, 1981.

Sweeney, James Johnson. *Alexander Calder*. Exhibition catalogue. New York: The Museum of Modern Art, 1943.

Mark Rothko
Agitation of the Archaic, 1944
Oil on canvas, 35⅛ × 54¼ (89.9 × 137.8)



Adolph Gottlieb
The Frozen Sounds, Number 1, 1951
Oil on canvas, 36 × 48 (91.4 × 121.9)

Mark Rothko (1903–1970)

Agitation of the Archaic, 1944

The works of Rothko's middle years, unlike the luminous, non-objective paintings of stacked blocks of color for which he later became renowned, are notable for their Surrealist motifs. *Agitation of the Archaic*, like other paintings of the 1940s, is embroidered with Surrealist swirls, biomorphic sinuosities, and calligraphic hieroglyphics. Inspired by the fluidity of watercolor, Rothko sketched and shaded his suggestive shapes above a flat, tripartite ground of discrete rectangular forms, as if in anticipation of his later format. The poetic titles he used in these 1940s works (he was afterward to eliminate titles) were keyed to Greco-Roman mythology and the Bible. Like several other emergent Abstract Expressionist painters, including Adolph Gottlieb, Jackson Pollock, and Richard Pousette-Dart, Rothko covered his compositions with networks of charged lines that stir up the past. He made his art, as he said in 1945, "an anecdote of the spirit, and the only means of making concrete the purpose of its varied quickness and stillness."

Ashton, Dore. *About Rothko*. New York: Oxford University Press, 1983.

Clearwater, Bonnie. *Mark Rothko: Works on Paper*. Exhibition catalogue. New York: Hudson Hills Press in association with The Mark Rothko Foundation and The American Federation of Arts, 1984.

Seldes, Lee. *The Legacy of Mark Rothko*. New York: Holt, Rinehart, and Winston, 1974.

Selz, Peter. *Mark Rothko*. Exhibition catalogue. New York: The Museum of Modern Art, 1961.

Waldman, Diane. *Mark Rothko, 1903–1970: A Retrospective*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1978.

Adolph Gottlieb (1903–1974)

The Frozen Sounds, Number 1, 1951

Unlike many of the Abstract Expressionists, Adolph Gottlieb worked with a succession of pictorial concepts throughout his forty-year career. *The Frozen Sounds, Number 1* was the inaugural painting in a series known as Imaginary Landscapes; the group followed his Pictographs of the 1940s and preceded his Bursts, which he began in 1957. *The Frozen Sounds, Number 1* was the breakthrough painting of the group. It asserts a landscape reference of five cloud, planet, and moon shapes suspended above a gesture-scarred earth. The binary compositional division Gottlieb employed here remained characteristic of his subsequent work. A companion painting, *The Frozen Sounds, Number 2* (1952), is owned by the Albright-Knox Art Gallery, Buffalo, New York.

Doty, Robert, and Diane Waldman. *Adolph Gottlieb*. Exhibition catalogue. New York: Frederick A. Praeger for the Whitney Museum of American Art and The Solomon R. Guggenheim Museum, 1968.

Friedman, Martin. *Adolph Gottlieb*. Exhibition catalogue. Minneapolis: Walker Art Center, 1963.

Greenberg, Clement. *An Exhibition of Oil Paintings by Adolph Gottlieb*. Exhibition catalogue. New York: The Jewish Museum, 1957.

MacNaughton, Mary Davis, and Lawrence Alloway. *Adolph Gottlieb: A Retrospective*. Exhibition catalogue. New York: The Arts Publisher in association with the Adolph and Esther Gottlieb Foundation, 1981.

Milton Avery
Tree Fantasy, 1950
Oil on canvas, 30¼ × 40¼ (76.8 × 102.2)

Helen Frankenthaler
Orange Mood, 1966
Acrylic on cotton duck, 84 × 79½
(213.4 × 201.9)

Milton Avery (1885–1956)

Tree Fantasy, 1950

In *Tree Fantasy*, Milton Avery's vivid, imagined color confers separate hues on all five trees and casts an autumnal glow throughout the scene. In the decade before completing the painting, Avery had been encouraged in his career when two of the most prestigious galleries in New York—Rosenberg and Durand-Ruel—accepted his work. As his wife, Sally, recalled, "Milton's spirits soared and his paintings blossomed. His color became clearer, sharper and higher keyed, his shapes more stark and hard-edged." But in 1949, Avery suffered a major heart attack and by the following year had been dropped by both his New York galleries. He remained undiscouraged, and he and his wife continued to spend their summers in the country. *Tree Fantasy* was begun in 1950 during one of the three summers the Averys spent in Woodstock, New York. There, as elsewhere, Avery drew inspiration from nature and created a few paintings and many works on paper that were selectively translated into larger paintings during the winter months back in New York City or in Florida.

Breeskin, Adelyn D. *Milton Avery*. Exhibition catalogue. Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1969.

Grad, Bonnie Lee. *Milton Avery*. Royal Oak, Michigan: Strathcona Publishing Company, 1981.

Haskell, Barbara. *Milton Avery*. Exhibition catalogue. New York: Harper & Row in association with the Whitney Museum of American Art, 1982.

Kramer, Hilton. *Milton Avery: Paintings, 1930–1960*. New York: Thomas Yoseloff, 1962.

Price, Marla. *Milton Avery: Early and Late*. Exhibition catalogue. Annandale-on-Hudson, New York: Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, Bard College, 1981.

Helen Frankenthaler (b. 1928)

Orange Mood, 1966

In 1952, Helen Frankenthaler developed a radical painting procedure: she stained raw canvas with large, thin expanses of color, a technique that has influenced numerous artists. Her contribution is important both as a method and as a confirmation of a new mentality about picture-making, one that equates process and content. If the works of her mentor Jackson Pollock merged drawing and painting, Frankenthaler's compositions fuse watercolor and painting. With the canvas on the floor and the paint applied from above, as in *Orange Mood*, Frankenthaler's thinned color turned the inherent spontaneity and chromatic intensity of watercolor into a grand, operatic system. Her conjunction of form and color evokes nature as well as different emotional states, combining billowing references to landscape and to feelings. With no central, dominant image, the composition reads as a filled-up flat surface where narrative and structure are purged and color is given complete authority and freedom.

Carmean, E. A., Jr. "On Five Paintings by Helen Frankenthaler." *Art International*, 22 (April–May 1978), pp. 28–33.

Forge, Andrew. "Frankenthaler: The Small Paintings." *Art International*, 22 (April–May 1978), pp. 21–25.

Goossen, E. C. *Helen Frankenthaler*. Exhibition catalogue. New York: Whitney Museum of American Art, 1969.

O'Hara, Frank. *Helen Frankenthaler: Paintings*. Exhibition catalogue. New York: The Jewish Museum, 1960.

Rose, Barbara. *Frankenthaler*. New York: Harry N. Abrams, 1971.

Franz Kline
Dahlia, 1959
Oil on canvas, 82 × 67 (208.9 × 170.2)

Robert Rauschenberg
Summer Rental, + 2, 1960
Oil on canvas, 70 × 54 (177.8 × 137.2)

Franz Kline (1910–1962)

Dahlia, 1959

Although best known for his abstractions in black and white, from the late 1950s on Franz Kline frequently broadened the palette of his painting. He considered such vivid, variegated paintings as *Dahlia* "happier" than his black and white works. These color paintings are closely related to the abstract landscapes his friend Willem de Kooning was producing around 1960; the paintings of both artists forcefully amplify and arrest broad strokes of pigment. Kline's color works, however, employ a more delimited and darker palette and, as in the black and white images, underscore the space between abstract figure and ground. While Kline often employed titles as geographic keys to his place of birth, his New York habitat, or his travels, he claimed that *Dahlia* bore no reference to a place, the flower, or a person, but was chosen simply for purposes of identification.

Boime, Albert. *Franz Kline: The Early Works as Signals*. Exhibition catalogue. Binghamton: University Art Gallery, State University of New York; Purchase: Neuberger Museum, State University of New York, 1977.

de Kooning, Elaine. *Franz Kline Memorial Exhibition*. Exhibition catalogue. Washington, D.C.: Washington Gallery of Modern Art, 1962.

Gaugh, Harry F. *Franz Kline: The Color Abstractions*. Exhibition catalogue. Washington, D.C.: The Phillips Collection, 1979.

Gordon, John. *Franz Kline, 1910–1962*. Exhibition catalogue. New York: Whitney Museum of American Art, 1968.

Robert Rauschenberg (b. 1925)

Summer Rental, + 2, 1960

Robert Rauschenberg's *Summer Rental, + 2*, with its free gestural brushstrokes and billboard lettering scraps, looks back to, and depersonalizes, Abstract Expressionism at the same time that it anticipates the commonplace imagery of Pop art of the early 1960s. *Summer Rental, + 2* is one of four similarly titled variations on a single theme. Each painting added a color to the mix of tumbling graphic fragments and single-toned gestural areas of paint. At the bottom, blank poster scraps are collaged to simulate a gestural paint area. Rauschenberg chose his title to comment ironically on the spontaneity of Abstract Expressionism. And his four distinct but essentially similar compositions sardonically rebuked the then routine practice of museums to "rent" works of art to beginning collectors. Rauschenberg's flippancy typified his art of this period, which set out to redefine the art object and to incorporate aspects of reality directly into his work.

Cathcart, Linda L. *Robert Rauschenberg: Work from Four Series*. Exhibition catalogue. Houston: Contemporary Arts Museum, 1985.

Diamonstein, Barbaralee. *Inside New York's Art World*. New York: Rizzoli, 1979.

Rosenthal, Nan. *Robert Rauschenberg*. New York: Abbeville Press, 1986.

Smith, Philip. "To and About Robert Rauschenberg." *Arts Magazine*, 51 (March 1977), pp. 120–21.

Tomkins, Calvin. *Off the Wall: Robert Rauschenberg and the Art World of Our Time*. Garden City, New York: Doubleday and Company, 1980.

Willem de Kooning (b. 1904)

Woman Accabonac, 1966

Willem de Kooning
Woman Accabonac, 1966
Oil on paper mounted on canvas, 79 × 35
(200.6 × 88.9)

One of Willem de Kooning's initial objectives, following his emigration in 1926 from Holland to America, was to meet "those long-legged American girls." Such youthful enthusiasm may in part account for the three major series of depictions of women de Kooning has created since the early 1940s. In the first group, his sensuous and totemic females were seated alone. The second series, which continued from 1949 until 1955, presents a parade of ferocious, single, but standing female idols. *Woman Accabonac* is from de Kooning's third Woman series. Like other de Kooning women of the mid- to late 1960s, she is slightly tamer than her sisters of the 1950s, with blonde hair, splayed limbs, and elongated proportions (a commercial door was used as a backing) replacing the stocky, dark-haired manikins of the earlier decade. Yet *Woman Accabonac*, named after a creek near East Hampton, Long Island, near where de Kooning settled in 1963, still wages an agitated pictorial struggle which dissolves the figure into its background.

Cummings, Paul, Jörn Merkert, and Claire Stoullig. *Willem de Kooning: Drawings, Paintings, Sculpture*. Exhibition catalogue. New York: Whitney Museum of American Art in association with Prestel-Verlag, Munich, and W. W. Norton, New York, 1983.

Hess, Thomas B. *Willem de Kooning*. New York: George Braziller, 1959.

———. *Willem de Kooning*. Exhibition catalogue. New York: The Museum of Modern Art, 1968.

Larson, Philip, and Peter Schjeldahl. *De Kooning: Drawings/Sculptures*. Exhibition catalogue. New York: E. P. Dutton for the Walker Art Center, Minneapolis, 1974.

Rosenberg, Harold. *De Kooning*. New York: Harry N. Abrams, 1974.

Waldman, Diane. *Willem de Kooning in East Hampton*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1978.

Larry Rivers
Double Portrait of Berdie, 1955
Oil on canvas, 70¼ × 82½ (179.7 × 209.6)

Alice Neel
The Soyer Brothers, 1973
Oil on canvas, 60 × 46 (152.4 × 116.8)

Larry Rivers (b. 1923)

Double Portrait of Berdie, 1955

Double Portrait of Berdie is the best known of the portraits of friends and family that Larry Rivers executed during the 1950s. As he acknowledged, his work of this period was received as "frankly 'reactionary' in its concern with surface realism and the play of light," though Rivers himself characterized his paintings as "revolutionary" in comparison to the prevalent Abstract Expressionist mode. This monumental and candid assessment of his former mother-in-law, Bertha (Berdie) Burger —who continues to preside over his household—combines reactionary and revolutionary traits. Passages of bravado representation commingle with vague, unfinished sections. Repetition and distorted perspectives (the bed twists and is proportionately too short for the repeated figure) dominate a composition keyed as much to improvisational process as to careful realization.

Harrison, Helen A. *Larry Rivers: Performing for the Family: An Exhibition of Paintings, Sculpture, Drawings, Mixed Media Works, Films and Video, 1951–1981*. Exhibition catalogue. East Hampton, New York: Guild Hall Museum, 1983.

Hunter, Sam. *Larry Rivers*. Exhibition catalogue. Waltham, Massachusetts: Poses Institute of Fine Arts, Brandeis University, 1965.

———. *Rivers*. New York: Harry N. Abrams, 1971.

Rosenzweig, Phyllis. *Larry Rivers*. Exhibition catalogue. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1981.

Alice Neel (1908–1984)

The Soyer Brothers, 1973

For fifty years, Alice Neel turned the standard poses of portraiture into scathingly direct likenesses, leaving an incisive record of some of the most creative New York personalities of her time. Her portrait of the Soyer brothers captured in old age two prominent Social Realist painters of the 1930s. They—along with Neel—kept alive the legacy of Thomas Eakins' penetrating realism. Moses Soyer, at the left, and Raphael came to sit upon the well-used sofa at Neel's uptown studio-apartment during the winter of 1973. Neel, already in her sixties, drew in and then painted the elderly twins as they chatted away in their native Russian. Moses died the following year; their younger brother, Isaac, also a painter, died in 1981; Raphael lived until 1987.

Cheim, John. *Alice Neel: Paintings Since 1970*. Exhibition catalogue. Philadelphia: Pennsylvania Academy of the Fine Arts, 1985.

———. *Alice Neel: Drawings and Watercolors*. Exhibition catalogue. New York: Robert Miller Gallery, 1986.

Hills, Patricia. *Alice Neel*. New York: Harry N. Abrams, 1983.

Parente, Janice, and Phyllis Stigliano. *Alice Neel: Paintings and Drawings*. Exhibition catalogue. Roslyn Harbor, New York: Nassau County Museum of Fine Art, 1986.

Edward Hopper (1882–1967)

A Woman in the Sun, 1961

Edward Hopper
A Woman in the Sun, 1961
Oil on canvas, 40 × 60 (101.6 × 152.4)

Edward Hopper's wife, Jo, posed for all of his female figures. Of his use of her in *A Woman in the Sun*, at age seventy-eight, he joked: "That's Jo, glorified by art." The process of "glorification" was actually one of generalization into universal types. From the 1940s on, these types become increasingly poignant, whether the figures are alone, coupled, or in a small group. Hopper also reduced interiors to their simplest architectural coordinates. Those details that remain only accentuate the stark allusiveness of the figures and settings. In *A Woman in the Sun*, the pair of black pumps reinforces the nudity of the smoking female, while the strangely foreshortened bed, the enlarged back window behind the oddly proportioned wall, the clouded mirror, and the vaguely imaged painting at the right transform reality into a dream. Hopper's woman faces the light directly and without flinching; she seems poised and reconciled, as if patiently awaiting a morbid annunciation.

Barr, Alfred H., Jr. *Edward Hopper: Retrospective Exhibition*. Exhibition catalogue. New York: The Museum of Modern Art, 1933.

Goodrich, Lloyd. *Edward Hopper Retrospective Exhibition*. Exhibition catalogue. New York: Whitney Museum of American Art, 1950.

———. *Edward Hopper*. Exhibition catalogue. New York: Whitney Museum of American Art, 1964.

Levin, Gail. *Edward Hopper: The Art and the Artist*. New York: W. W. Norton in association with the Whitney Museum of American Art, 1980.

O'Doherty, Brian. "Portrait: Edward Hopper." *Art in America*, 52 (December 1964), pp. 68–88.

Fairfield Porter (1907–1975)

The Screen Porch, 1964

Fairfield Porter
The Screen Porch, 1964
Oil on canvas, 79½ × 79½ (201.9 × 201.9)

Fairfield Porter's relatively conservative realist style reached maturity around 1950, just as he began his prolific career as an art critic of notably catholic taste. His paintings, instead of appropriating the Abstract Expressionist style prevalent in New York and practiced by his friend Willem de Kooning, presented realistic views of the cozy interiors and environs of his country places in Long Island and New England, peopled by his family and friends. In this alternative approach, the art of the French masters Édouard Vuillard and Pierre Bonnard influenced Porter's work far more profoundly than did contemporaneous American art. The unusually large format of *The Screen Porch* enframes a combined eating and studio area of the Porter family's summer home, designed by the artist's father, on Great Spruce Head Island in Maine. Porter's wife, the poet Anne Channing, looks in from the right. At left is a young friend of the family; Elizabeth, the Porters' youngest child, stands at center. The family's longtime guest, the writer James Schuyler, sits reading in the chair. The scene's verdant backdrop, with its great, loose patches of greenery and silent figures, asserts Porter's contention that "the important thing for critics to remember is the 'subject matter' in abstract painting and the abstraction in the representational work."

Ashbery, John, and Kenneth Moffet. *Fairfield Porter (1907–1975): Realist Painter in an Age of Abstraction*. Exhibition catalogue. Boston: Museum of Fine Arts, 1982.

Ludman, Jean. *Fairfield Porter: A Catalogue Raisonné of His Prints*. Westbury, New York: Highland House Publishing, 1981.

Porter, Fairfield. *Art in Its Own Terms: Selected Criticism, 1935–1975*. Rackstraw Downes, ed. New York: Taplinger Publishing Co., 1979.

Claes Oldenburg
Dormeyer Mixer, 1965
Vinyl, wood, and kapok, 32 × 20 × 12½
(81.3 × 50.8 × 31.8)

Jim Dine
Double Isometric Self-Portrait (Serape), 1964
Oil with objects on canvas, 56⅞ × 84½
(144.5 × 214.6)

Claes Oldenburg (b. 1929)

Dormeyer Mixer, 1965

Claes Oldenburg's Pop art assault on conventional artistic themes, modes of expression, and scale started in 1960 with subjects drawn from the corner store and moved on by mid-decade to the American office, garage, and home (with an emphasis on the kitchen and bathroom). During this period his most ambitious conceptions were executed in cardboard, vinyl, and canvas. The limp sensuality and sexual innuendo of vinyl and canvas were employed for Oldenburg's two Dormeyer Mixer sculptures. Floating above the viewer like a consumer's dream, the Museum's vinyl version evolved from a newspaper advertisement to a notebook-page sketch to a careful schematic drawing. The artist's contention that "gravity is my favorite form creator" is reinforced by the inscriptions on his notebook study, which indicate that the mixer's blades reminded him of rhinoceros earrings and pendulous breasts.

Haskell, Barbara. *Claes Oldenburg: Object into Monument*. Exhibition catalogue. Pasadena, California: Pasadena Art Museum, 1971.

Johnson, Ellen H. *Claes Oldenburg*. Baltimore, Maryland: Penguin Books, 1971.

Rose, Barbara. *Claes Oldenburg*. Exhibition catalogue. New York: The Museum of Modern Art, 1969.

van Bruggen, Coosje, and Claes Oldenburg. *Claes Oldenburg: Large-scale Projects, 1977–1980*. New York: Rizzoli International, 1980.

———. *Dessins, aquarelles et estampes*. Exhibition catalogue. Paris: Musée National d'Art Moderne, Centre Georges Pompidou, 1977.

Jim Dine (b. 1935)

Double Isometric Self-Portrait (Serape), 1964

In 1963, inspired by a *New York Times* advertisement for a bathrobe, Jim Dine started a series of self-portraits using the bathrobe as his symbolic surrogate. Dine's choice of the robe-as-portrait implies a self-image that is disembodied, domestic, and modest. *Double Isometric Self-Portrait (Serape)* essays color variation: the same palette appears in both panels, but the arrangement of the colors shifts. The painting's title invokes the traditional Mexican-American poncho with its bright, geometric design, while the two wood and chain pulls—isometric exercise devices—anchored atop the robe suggest a concern for fitness. Since the two panels are also of equal dimensions, the meaning of "isometric" is reinforced. The separate rectangle in the bottom corner of the right panel may be Dine's subtle gesture of homage to Jasper Johns, who had earlier used this device to emphasize the flatness of the picture plane and to assert line as construction rather than draftsmanship.

Beal, Graham W. J. *Jim Dine: Five Themes*. Exhibition catalogue, with essays by Robert Creeley, Jim Dine, and Martin Friedman. Minneapolis and New York: Walker Art Center and Abbeville Press, 1984.

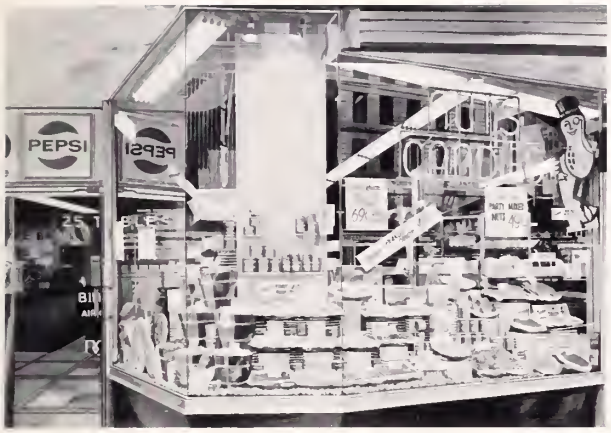
Glenn, Constance W. *Jim Dine: Figure Drawings, 1975–1979*. Exhibition catalogue. Long Beach: The Art Museum and Galleries, California State University, 1979.

Gordon, John. *Jim Dine*. Exhibition catalogue. New York: Whitney Museum of American Art, 1970.

Kozloff, Max. "The Honest Elusiveness of James Dine." *Artforum*, 3 (December 1964), pp. 36–40.

Krens, Thomas, ed. *Jim Dine: Prints, 1970–1977*. Exhibition catalogue. New York: Harper & Row; London: Thames and Hudson, in association with the Williams College Artist-in-Residence Program, 1977.

Shapiro, David. *Jim Dine: Painting What One Is*. New York: Harry N. Abrams, 1981.



Richard Estes
The Candy Store, 1969
Oil and synthetic polymer on canvas,
47¼ × 68¼ (121.3 × 174.6)

Roy Lichtenstein
Still Life with Crystal Bowl, 1973
Oil and magna on canvas, 52 × 42
(132.1 × 106.7)

Richard Estes (b. 1935)

The Candy Store, 1969

Since the late 1960s, Richard Estes has been the quintessential practitioner of Photo-Realism, a revival of realist imagery updated by a strict and undisguised source in sharp-focus photographs. Estes takes his own photographs and transfers the imagery to canvas without the aid of a projector. Though since 1975 he has lived much of the year on the coast of Maine, his paintings all represent cities, particularly New York. *The Candy Store* depicts a shop that existed for many years at 54th Street and Broadway. Yet beyond its apparent representation of foodstuffs, its appeal is formalistic, as Estes deftly manipulates complex perspectives, shifting reflections, and byzantine details. Careful scrutiny is rewarded, as, at the left near the door, the artist's signature and the work's date can be found on three slips of paper attached to the window; behind the large red neon "Nuts Candies" sign is the famous 1968 anti-Nixon campaign poster, where the candidate's slogan "Nixon's the One" is converted from presidency to paternity.

Canaday, John, and John Arthur. *Richard Estes: The Urban Landscape*. Exhibition catalogue. Boston: Museum of Fine Arts, 1978.

Gaugh, Harry F. "The Urban Vision of Richard Estes." *Art in America*, 66 (November–December 1978), pp. 134–37.

Raymond, Herbert. "The Real Estes." *Art and Artists*, 9 (August 1974), pp. 24–29.

Shulman, Leon. *Three Realists: Close, Estes, Raffael*. Exhibition catalogue. Worcester, Massachusetts: Worcester Art Museum, 1974.

Roy Lichtenstein (b. 1923)

Still Life with Crystal Bowl, 1973

In the early 1960s, Roy Lichtenstein initially essayed the still-life theme in isolated product advertisements and single, commonplace object presentations against a backdrop of Ben-Day dots. He embarked on a second series of still lifes in 1972. Despite his unconventionally mechanistic technique, these images were traditional in their concern for complex arrangements of objects, iconographic innuendo, and presentation on a table or flat plane in an interior setting. Yet in the case of the 1973 *Still Life with Crystal Bowl*, some of the initial approach was fused with a treatment patterned on the iconic plainness of American folk painting. Later Lichtenstein still lifes have been dressed in styles ranging from Cubism to Expressionism, but *Still Life with Crystal Bowl* remains one of the artist's most straightforward and least ironic statements.

Alloway, Lawrence. *Roy Lichtenstein*. Modern Masters Series. New York: Abbeville Press, 1983.

Coplans, John. *Roy Lichtenstein*. Exhibition catalogue. Pasadena, California: Pasadena Art Museum, 1967.

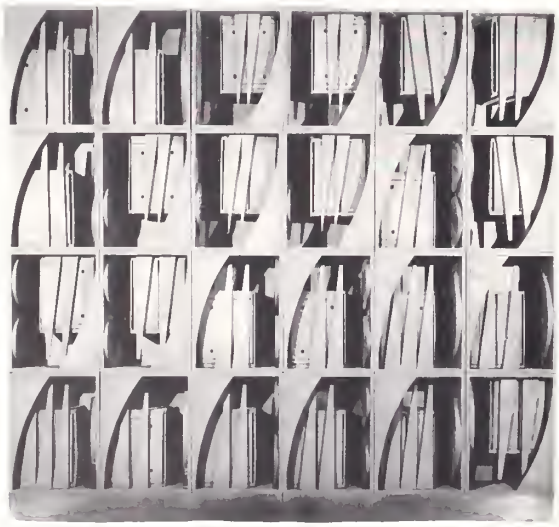
Coplans, John, ed. *Roy Lichtenstein*. New York: Praeger Publishers, 1972.

Cowart, Jack. *Roy Lichtenstein, 1970–1980*. Exhibition catalogue. New York: Hudson Hills Press in association with The St. Louis Art Museum, 1981.

Waldman, Diane. *Roy Lichtenstein*. Exhibition catalogue. New York: The Solomon R. Guggenheim Museum, 1969.

———. *Roy Lichtenstein*. Milan, Italy: Gabriele Mazzota Editore, 1971.

Ellsworth Kelly
Red, White and Blue, 1961
Oil on canvas, 88 × 66 (223.5 × 167.6)



Louise Nevelson
Night—Focus—Dawn, 1969
Wood assemblage, painted black,
102 × 117 × 14 (259.1 × 297.2 × 35.6)

Ellsworth Kelly (b. 1923)

Red, White and Blue, 1961

Ellsworth Kelly's shapes are not abstract, but rather condense, detail, or isolate his close observations of light and his surroundings. These concentrated compressions of the act of seeing radically absolve his forms of sentiment, narrative, literary content, and analysis. The composition of *Red, White and Blue*, as the artist has insisted, was not conceived as part of the short-lived Op Art movement with its dizzying color-form interactions. Rather, in *Red, White and Blue*, the triad of ostensibly patriotic hues in fact only offers Kelly's reductive fusion of the geometric and the organic. Though he normally uses a separate canvas for each color, occasionally, as in this period, he painted differently colored shapes within the same rectangle. Kelly's essential purpose was, as his title attests, to enunciate color as form and content.

Baker, Elizabeth C. *Ellsworth Kelly: Recent Paintings and Sculptures.* Exhibition catalogue. New York: The Metropolitan Museum of Art, 1979.

Coplans, John. *Ellsworth Kelly.* New York: Harry N. Abrams, 1973.

Goossen, E. C. *Ellsworth Kelly.* Exhibition catalogue. New York: The Museum of Modern Art, 1973.

Sims, Patterson, and Emily Rauh Pulitzer. *Ellsworth Kelly: Sculpture.* Exhibition catalogue. New York: Whitney Museum of American Art, 1982.

Waldman, Diane. *Ellsworth Kelly: Drawings, Collages, Prints.* Greenwich, Connecticut: New York Graphic Society, 1971.

Louise Nevelson (b. 1900)

Night—Focus—Dawn, 1969

Louise Nevelson's most impressive sculptures are rectilinear, wall-stacked wood assemblages. The twenty-four elements of her *Night—Focus—Dawn* are notable for their essential similarity. The repetitive character of these elements is an outgrowth of Nevelson's practice of recycling wood scraps, as well as a knowing nod to the concurrent artistic movements of Minimalism and Pop art, both of which stressed simplification and serial repetition. The reductive work of Carl Andre, Donald Judd, and Agnes Martin employed repeated rectangles to comment on structure itself and to attain formats devoid of narrative or emotional reference. Pop artists like Andy Warhol used repetition to comment on mass production and the media. Nevelson's response to this seriality is to take the same ingredients, coated in her characteristic black, vary their number and placement slightly, and not quite systematically stack them top and bottom, left and right. She thereby invests her banal means and materials with monumentality and shadowy mystery.

Feinstein, Roni. *Louise Nevelson: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art.* Exhibition catalogue. Stamford, Connecticut: Whitney Museum of American Art, Fairfield County, 1987.

Glimcher, Arnold B. *Louise Nevelson.* Revised edition. New York: E. P. Dutton, 1976.

Lipman, Jean. *Nevelson's World.* Introduction by Hilton Kramer. New York: Hudson Hills Press in association with the Whitney Museum of American Art, 1983.

Marshall, Richard, and Edward Albee. *Louise Nevelson: Atmospheres and Environments.* Exhibition catalogue. New York: Clarkson N. Potter in association with the Whitney Museum of American Art, 1980.

Nevelson, Louise. *Dawns + Dusks.* New York: Charles Scribner's Sons, 1976.

Wilson, Laurie. *Louise Nevelson: Iconography and Sources.* New York and London: Garland Publishing, 1981.

Josef Albers
Homage to the Square: "White Enclave,"
1962
Oil on composition board, 48 × 48
(121.9 × 121.9)

Agnes Martin
Untitled #11, 1977
Graphite and gesso on canvas, 72 × 72
(182.9 × 182.9)

Josef Albers (1888–1976)

Homage to the Square: "White Enclave," 1962

Josef Albers' Homage to the Square series capped a long-term commitment to abstract painting and an even longer career as a teacher. Albers arrived in America from Germany in 1933, after having been an instructor at the Bauhaus; in America he taught at Black Mountain College and, for twelve years, at Yale University. His Homage to the Square paintings, begun in the summer of 1949 and continued throughout his life, synthesized his ideas about art and aesthetic philosophy. The nearly one thousand works in the series, routinely subtitled with such poetic evocations as "White Enclave," range in size from 12 to 48 inches. Three or four colors, from commercially mixed tubes of paint, were thinly applied directly on fiberboard panels in four different compositional configurations. Charting the discrepancy between the physical and psychic effects of color, the Homage to the Square motif mirrors Albers' real concern: the interaction of color as a metaphor for human participation and isolation.

Albers, Josef. *Interaction of Color*. New Haven, Connecticut: Yale University Press, 1963.

Geldzahler, Henry. *Josef Albers at The Metropolitan Museum of Art: An Exhibition of His Paintings and Prints*. Exhibition catalogue. New York: The Metropolitan Museum of Art, 1971.

Hamilton, George Heard. *Josef Albers: Paintings, Prints, Projects*. Exhibition catalogue. New Haven, Connecticut: Yale University Art Gallery, 1956.

Spies, Werner. *Albers*. New York: Harry N. Abrams, 1970.

Weber, Nicholas Fox. *Josef Albers: His Art and His Influence*. Exhibition catalogue. Montclair, New Jersey: Montclair Art Museum, 1981.

Wissman, Fronia, and Gene Baro. *Paintings by Josef Albers*. Exhibition catalogue. New Haven, Connecticut: Yale University Art Gallery, 1978.

Agnes Martin (b. 1916)

Untitled #11, 1977

Since the early 1960s, Agnes Martin's paintings have consistently dealt with repetitive linear motifs within flat, square, 6-foot formats. Her first work challenged the gesturalism of Abstract Expressionism, the blankly impersonal images emerging from Pop art, and the neutral formalism of much of the period's abstraction. Though geometrically composed and systematic, her works have been resolutely handmade and derived from drawing. The subdued line and color, presented in large scale, intentionally summon the viewer to intimate, careful confrontation. Each line is slightly different in emphasis, weight, and even in material. In *Untitled #11*, nine horizontal squares in each row balance eight vertical ones. The squares, demarcated by each sixth horizontal line, are drawn in India ink. Graphite rectangles are stacked in groupings of five within the inked borders of the squares. Martin's paintings and drawings are not, therefore, as Minimal as they first appear; rather, they embrace a subdued lyricism and mystic spiritualism. Martin herself has best articulated her attitude to reductive abstraction: "the minimalists are idealists . . . they're non-subjective. They want to minimalize *themselves* in favor of the ideal. Well, I just can't. . . . You see, my paintings are not cool."

Alloway, Lawrence. *Agnes Martin*. Exhibition catalogue. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1973.

———. "Agnes Martin." *Artforum*, 11 (April 1973), pp. 32–36.

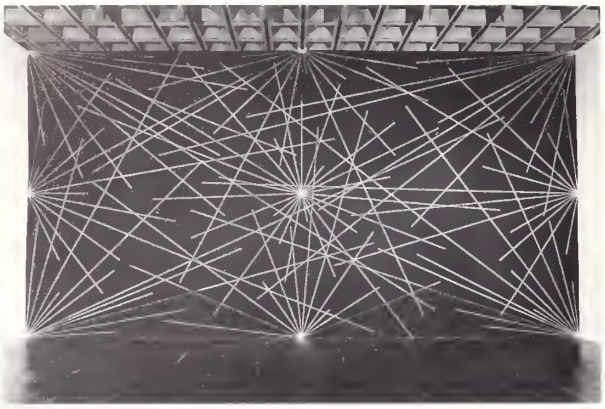
Ashton, Dore. *Agnes Martin Paintings and Drawings, 1957–1975*. Exhibition catalogue. London: Hayward Gallery, 1977.

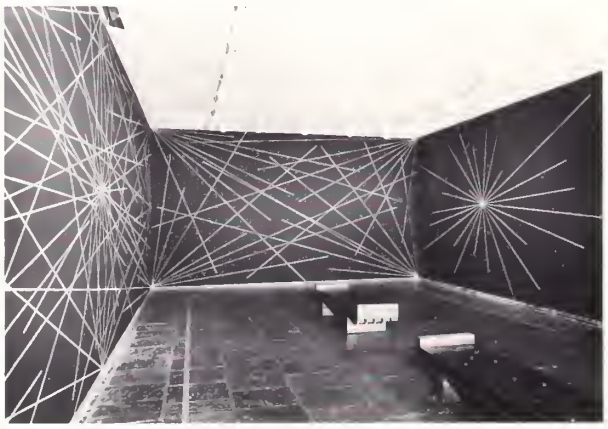
Borden, Lizzie. "Agnes Martin: Early Work." *Artforum*, 11 (April 1973), pp. 39–44.

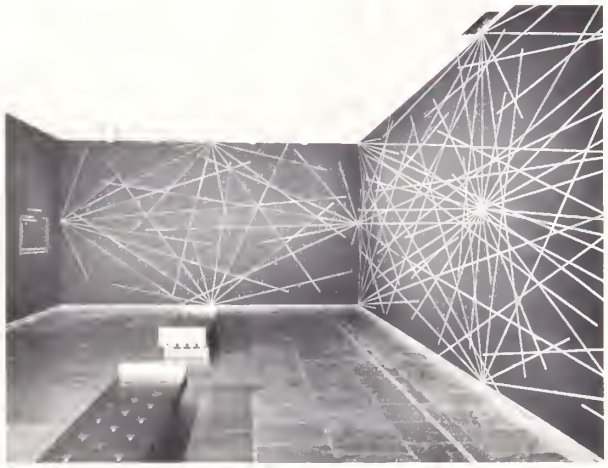
Gruen, John. "Agnes Martin: 'Everything, everything is about feeling . . . feeling and recognition.' " *Art News*, 75 (September 1976), pp. 91–94.

Sol LeWitt (b. 1928)

Lines to Points on a 6" Grid, 1976







Sol LeWitt
Lines to Points on a 6" Grid, 1976
White crayon lines and black pencil grid on four black walls, dimensions variable

When not installed, Sol LeWitt's wall drawing exists solely as a typewritten set of instructions and documentary photos. The Museum purchased these instructions—and with them the right to install and lend the work. LeWitt oversaw the first installation, but the later showings, all variously realized, have been drawn by the artist's associates or by Museum employees. "The idea," as LeWitt noted, "becomes a machine that makes the art." LeWitt's radical expansion of the meaning of drawing began in 1968, four years after he had established himself as an important Minimalist sculptor of impersonally made, repetitive, white cubic pieces. Unlike the simple perspective views he had drawn on paper for these sculptures, the wall drawings were easily reproducible, linearly dense, and boldly public. Inseparable from the wall, his lines terminating on 6-inch grids establish an absolute two-dimensionality against a black ground that connotes limitless space.

Alloway, Lawrence. "Sol LeWitt: Modules, Walls, Books." *Artforum*, 13 (April 1975), pp. 38–43.

The Hague Gemeentemuseum. *Sol LeWitt*. Exhibition catalogue. The Hague, The Netherlands, 1970.

Kuspit, Donald B. "Sol LeWitt the Wit." *Arts Magazine*, 52 (April 1978), pp. 118–24.

Legg, Alicia, ed. *Sol LeWitt*. Exhibition catalogue. New York: The Museum of Modern Art, 1978.

LeWitt, Sol. *Autobiography*. New York: Multiples, 1980.

———. "Paragraphs on Conceptual Art." *Artforum*, 5 (June 1967), pp. 79–83.

Frank Stella (b. 1936)

Gran Cairo, 1962

Frank Stella
Gran Cairo, 1962
Synthetic polymer on canvas, 85½ × 85½
(217.2 × 217.2)

Frank Stella's *Gran Cairo* was an offshoot of one of the paintings in his 1961 Benjamin Moore series, which was named after the commercial paint company, whose colors he applied unmixed and directly from the can. *Gran Cairo* introduced bright polychrome into Stella's art, as well as the concentric square motif, which Stella then used frequently through the early 1970s. The most obvious antecedent for this motif was Josef Albers' Homage to the Square compositions. The programmatic, complementary color sequences of *Gran Cairo*—red, orange, gray, blue, and green—shift twice. The overall effect of Stella's white-bordered bands of color is, as Robert Rosenblum wrote, "of expanding or contracting bellows that ambiguously shift from convexity to concavity while clinging still to the flat plane. . . ." The title *Gran Cairo* derives from the name of a large Indian settlement on the Yucatan coast that was plundered by the Spanish in 1517. Inland from this town, the Europeans first encountered the stepped pyramids of Pre-Columbian cultures. The repetitive geometry of Stella's concentric squares subtly invokes these ancient structures.

Leider, Philip. *Stella Since 1970*. Exhibition catalogue. Fort Worth, Texas: Fort Worth Art Museum, 1978.

Richardson, Brenda. *Frank Stella: The Black Paintings*. Exhibition catalogue. Baltimore: The Baltimore Museum of Art, 1976.

Rosenblum, Robert. *Frank Stella*. Harmondsworth, England, and Baltimore: Penguin Books, 1971.

Rubin, William. *Frank Stella*. Exhibition catalogue. New York: The Museum of Modern Art, 1970.

Neil Jenney
North America Abstracted, 1978–80
Oil on wood, 38 × 85¼ × 5¼
(96.5 × 216.5 × 13.3)

Joel Shapiro
Untitled (House on Field), 1975–76
Bronze, 3½ × 28¼ × 21½ (8.9 × 73 × 54.6)

Neil Jenney (b. 1945)

North America Abstracted, 1978–80

Since 1970, the two phases of Neil Jenney's painting have made him one of the most celebrated and enigmatic figures in the art world. He began with a series of loosely painted figurative scenes, with bold titles, that narratively essayed an action and its result; in 1975 he abandoned these simple vignettes for exactingly executed landscape views. The first North America painting was begun in 1978. *North America Abstracted* is the most abstract of this series of landscape allegories, which combines visions of a pre-urbanized wilderness with suggestions of post-nuclear devastation. In this, Jenney's self-described "first return to abstraction," sky, clouds, trees, rocks, lakes, and sea appear in stark simplification. This work, like all of Jenney's paintings, is encased in a thick black frame, which reinforces the Western European tradition of painting as a window opening onto the depicted space. The frame of *North America Abstracted* is marked with illusionistic details that simulate light emanating from its luminous image. With this sculptural, light-casting frame, Jenney boldly asserts the reality of his abstracted landscape view.

Morrin, Peter, ed. *Hunt, Jenney, Lane, Rothenberg, Shapiro*. Exhibition catalogue. Poughkeepsie, New York: Vassar College Art Gallery, 1978.

Rosenthal, Mark. *Neil Jenney: Paintings and Sculpture, 1967–1980*. Exhibition catalogue. Berkeley: University Art Museum, 1981.

Simon, Joan. "Neil Jenney: Event and Evidence." *Art in America*, 70 (Summer 1982), pp. 98–106.

Joel Shapiro (b. 1941)

Untitled (House on Field), 1975–76

Joel Shapiro turned to the house motif in 1973 as part of his quiet campaign to humanize Minimalism. Shapiro's house, as other writers have observed, combined a triangle with, or looped two triangles from, the top of the Minimalists' generic square or box. For several years, Shapiro had been radically redefining the terms of sculpture with unusual materials, miniature scale, and psychically charged subjects. His small houses compress feelings about self and shelter; their very scale makes them quintessentially cerebral. These house motifs, for which Shapiro returned to a highly traditional material (bronze), have become, along with the figure, one of his signature subjects. The house in the Whitney Museum's collection sits on an austere field lifted up on an artfully designed base. Shapiro made many other variations on this theme, some of which involved more than one house, or the shape of a house cut and distributed on the field. This early version addresses human solitude and isolation by centrally placing a single house in a stark setting.

Coplans, John. "Joel Shapiro: An Interview." *Dialogue*, 1 (January–February 1979), pp. 7–9.

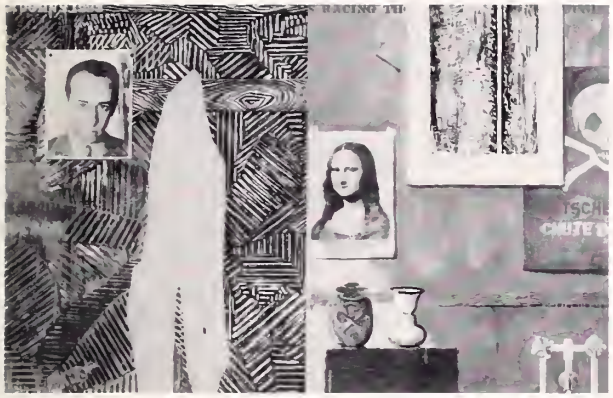
Fields, Marc. "On Joel Shapiro's Sculptures and Drawings." *Artforum*, 16 (Summer 1978), pp. 31–37.

Pincus-Witten, Robert. "Strategies Worth Pondering: Bochner, Shapiro, Reise, LeWitt." *Arts Magazine*, 52 (April 1978), pp. 142–45.

Smith, Roberta, and Richard Marshall. *Joel Shapiro*. Exhibition catalogue. New York: Whitney Museum of American Art, 1982.

Jasper Johns (b. 1930)

Racing Thoughts, 1983



Jasper Johns
Racing Thoughts, 1983
Encaustic and collage on canvas, 48 × 75⅛
(121.9 × 190.8)

In 1981, Jasper Johns' paintings underwent a radical shift: after nearly a decade he restored representational imagery. His series of two-part paintings combines seemingly disconnected aesthetic allusions, art historical homages, and autobiographical references—the racing thoughts of a binary brain and multileveled sensibility. At the center of this new group of works is the colorful *Racing Thoughts*. Its right half depicts actual possessions in Johns' country bathroom: a pot by George Ohr, an English commemorative vessel whose negative contour reads as the profiles of Queen Elizabeth II and Prince Philip, and a Barnett Newman print at top right. Newman's 1961 work overlaps a bilingual Swiss avalanche warning sign. Nearby is an iron-on decal of Leonardo da Vinci's *Mona Lisa*, "attached" to the canvas with illusionistically painted tape. This trompe l'oeil device is joined by an equally illusionistic nail and shadow in the tradition of the nineteenth-century American master John F. Peto, whose famed still life *The Cup We All Race 4* may offer another explanation of Johns' title. At the left, on the bathroom's open door, hangs a ghostlike pair of pants, suggesting that their wearer has just disrobed to enter the running bath. Tacked down next to the pants is an enlarged passport photo, delineated like a jigsaw puzzle, of Johns' close friend and long-time art dealer Leo Castelli. This puzzle hangs on a wall of interlocking shapes, which recall the hatched, parallel painting stroke Johns used in earlier works. But these shards of his previous style in fact constitute an outlined, upside-down transcription of the web-footed demon in the lower left corner of Matthias Grünewald's *Temptation of St. Anthony* panel from the Isenheim Altarpiece (c. 1512–15). Art history, friendship, and mortality interconnect to reveal the allusions that lie below and beside objective appearances.

Crichton, Michael. *Jasper Johns*. Exhibition catalogue. New York: Harry N. Abrams in association with the Whitney Museum of American Art, 1977.

Francis, Richard. *Jasper Johns*. Modern Masters Series. New York: Abbeville Press, 1984.

Kozloff, Max. *Jasper Johns*. New York: Harry N. Abrams, 1968.

Solomon, Alan R., and John Cage. *Jasper Johns*. Exhibition catalogue. New York: The Jewish Museum, 1964.

Steinberg, Leo. "Jasper Johns: The First Seven Years of His Art" (1962), revised edition in *Other Criteria: Confrontations with Twentieth-Century Art*. New York: Oxford University Press, 1972, pp. 17–54.

Trustees and Officers

Flora Miller Biddle, *Chairman*
Leonard A. Lauder, *Vice Chairman*
William S. Woodside, *President*
Joel S. Ehrenkranz, *Vice President*
Stephen E. O'Neil, *Vice President*
Charles Simon, *Treasurer*
Thomas N. Armstrong III, *Director*

Joanne L. Cassullo
Joan Hardy Clark
Wilfred P. Cohen
Beth Rudin DeWoody
Brendan Gill
Faith G. Golding
Sondra Gilman Gonzalez-Falla
Robert F. Greenhill
Frederick B. Henry
Benjamin D. Holloway
George S. Kaufman
Henry Kaufman
Berthe Kolin
Emily Fisher Landau
Raymond J. Learsy
Howard Lipman
Gilbert C. Maurer
Adrian Mnuchin
Elizabeth M. Petrie
Jules D. Prown
C. Lawson Reed
Mrs. Laurance S. Rockefeller
David M. Solinger, *Honorary President*
A. Alfred Taubman
George Weissman
Leslie H. Wexner
Robert W. Wilson

Honorary Trustees
B. H. Friedman
Susan Morse Hilles
Michael H. Irving

National Committee

Mr. and Mrs. Anthony Ames
Atlanta, Georgia

Mr. and Mrs. Lee Bass
Fort Worth, Texas

Mr. and Mrs. Henry E. Catto
Washington, D.C.

The Honorable Anne Cox Chambers
Atlanta, Georgia

Mr. and Mrs. Thomas B. Coleman
New Orleans, Louisiana

Dr. and Mrs. David R. Davis
Bellevue, Washington

Mr. and Mrs. James S. DeSilva, Jr.
Rancho Santa Fe, California

Mr. and Mrs. Rene di Rosa
Napa, California

Mr. and Mrs. Peter H. Dominick, Jr.
Denver, Colorado

Ms. Laura Donnelley
Aspen, Colorado

Mr. and Mrs. Walter B. Ford II
Warren, Michigan

Mr. and Mrs. Brendan Gill
New York, New York

Mr. and Mrs. Graham Gund
Cambridge, Massachusetts

Mr. and Mrs. William A. Hall
Newport News, Virginia

Mr. and Mrs. Gordon Hanes
Winston-Salem, North Carolina

Mr. and Mrs. William R. Hearst III
San Francisco, California

Mr. and Mrs. S. Roger Horchow
Dallas, Texas

Mr. and Mrs. Edward R. Hudson, Jr.
Aspen, Colorado

Mr. and Mrs. William C. Janss
Sun Valley, Idaho

Mr. and Mrs. Herbert E. Jones, Jr.
Charleston, West Virginia

Mr. and Mrs. R. Crosby Kemper
Kansas City, Missouri

Mr. and Mrs. Robert P. Kogod
Bethesda, Maryland

Mr. and Mrs. Leonard A. Lauder
New York, New York

Mr. and Mrs. Sydney Lewis
Richmond, Virginia

Mrs. Robert B. Mayer
Chicago, Illinois

Mr. Byron R. Meyer
San Francisco, California

Mr. and Mrs. Robert E. Meyerhoff
Phoenix, Arizona

Mr. and Mrs. Nicholas Millhouse
New York, New York

Mr. and Mrs. S. I. Morris
Houston, Texas

Mr. and Mrs. A. J. F. O'Reilly
Pittsburgh, Pennsylvania

Mr. and Mrs. H. Charles Price
Dallas, Texas

Mr. and Mrs. Harold C. Price
Laguna Beach, California

Mr. and Mrs. C. Lawson Reed
Cincinnati, Ohio

Mr. and Mrs. Paul C. Schorr III
Lincoln, Nebraska

Mr. and Mrs. Donald Scutchfield
Woodside, California

Rev. and Mrs. Alfred R. Shands III
Crestwood, Kentucky

Mr. and Mrs. Clinton Swingle
Elverson, Pennsylvania

Mrs. Nellie Taft
Boston, Massachusetts

Mr. and Mrs. A. Alfred Taubman
Bloomfield Hills, Michigan

Mr. and Mrs. Thurston Twigg-Smith
Honolulu, Hawaii

Mr. and Mrs. Jack W. Warner
Tuscaloosa, Alabama

Mrs. Paul Wattis
San Francisco, California

Mr. Leslie Wexner
Columbus, Ohio

Mr. and Mrs. Cornelius Vanderbilt Whitney
New York, New York

Mr. and Mrs. David M. Winton
Wayzata, Minnesota

Mr. and Mrs. Robert Woods
Los Angeles, California

Ex Officio

Mr. and Mrs. Sydney F. Biddle
New York, New York

Mr. and Mrs. William S. Woodside
New York, New York